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PUBLIC EXHIBITION FROM MONDAY, DECEMBER SIXTH

AUTOGRAPH MANUSCRIPTS

OF

LAFCADIO HEARN, THEODORE ROOSEVELT
HENRY JAMES, JOSEPH CONRAD

MAGNIFICENT & UNIQUE

NELSON COLLECTION

INCUNABULA & ILLUMINATED MANUSCRIPTS

STANDARD SETS IN FINE BINDINGS
ETC., ETC.

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& TO BE SOLD BY THEIR ORDER

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THURSDAY EVENING
DECEMBER SIXTEENTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
[REGENT 0250]

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NUMBERS 1-41

AUTOGRAPH MANUSCRIPTS OF LAFCADIO HEARN, THEODORE ROOSEVELT HENRY JAMES AND OTHERS

The following collection of Autograph Manuscripts has never been offered for sale before. Miss Hennessy was for many years a reader of important proofs for the publishers of the *Atlantic Monthly,* and it was the custom at that earlier time to preserve all manuscripts for several years after publication and then destroy them, or, as in the present instance, give them to those who desired them.

Complete manuscripts of Lafcadio Hearn are of infrequent occurrence, hence the offering of eleven, varying from 37 to 163 pages in length, upon his special subject of Japan, written from various angles, is an event. A complete autograph manuscript by Theodore Roosevelt on the needs of the American Navy, written on 14 folio pages as a review of Capt. Mahan's "Influence of Sea Power upon History," is a collector's specimen of the finest character. These will all be found, with other interesting manuscripts, in Miss Hennessy's collection.

1 **ALDRICH (THOMAS BAILEY).** PRINTED AND AUTOGRAPH MANUSCRIPT of the Poem "Brownell," 1 page, 4to. The first two stanzas are in type, with manuscript corrections; the third and last stanza is in Aldrich's hand. Signed at the end.

AN ELEGIAC POEM for his friend the "battle bard," Henry Howard Brownell, a poet of whom Aldrich was one of the earliest and sincerest admirers. This poem first appeared in the *Atlantic Monthly.*

2 **ALDRICH (THOMAS BAILEY).** COMPLETE AUTOGRAPH MANUSCRIPT of an article on "Dobson's 'Proverbs in Porcelain'," written on 14 pages, 4to and narrow folio. Signed at the end.

THIS IS A DELIGHTFUL COMPLIMENTARY BIT OF WRITING, which might well be captioned "In praise of Dobson." He begins by saying that in this country Dobson is not known at all, because we class him as a writer of "vers de société," which is perhaps Dobson's own fault, as he so designated his work in his first volume. Aldrich writes: "*Mr Dobson is something more than a maker of boudoir ballads: he is a young English poet with special gifts, a writer of winged lyrics . . . winged lyrics, to intimate that they fly far above the average verse of the English magazines.*" A few of Dobson's verses which have especially caught Aldrich's fancy are quoted in this article.

3 **ALDRICH (THOMAS BAILEY).** COMPLETE AUTOGRAPH MANUSCRIPT of "Moonshine: A Burletta in One Act," written on 9 pages, 4to and folio. Signed at the end.

On the first sheet are pencilled notes by Aldrich for the printer, and he has also indicated "*one proof to T. B. Aldrich, Ponkapog, Mass.*" This little dramatic piece first appeared in the *Atlantic Monthly.*

4 **ALDRICH (THOMAS BAILEY).** COMPLETE AUTOGRAPH MANUSCRIPT of "Passages from 'Judith and Holofernes'," written on 4 pages, long folio and 4to. Signed at the end.

This manuscript originally bore the caption "Passages from a re-written Poem," which has been deleted, and the caption as above given, inserted. The portions here "re-written" are "The Transfiguration of Judith"; "A Daybreak in Samaria"; "Judith goes to the Camp of Asshur"; "Judith and Marah in the tent"; "At the tent door"; and "Epilogue." On the first page Aldrich has instructed: "*Proof to T. B. Aldrich, Ponkapog, Mass.*" This first appeared in the *Atlantic Monthly*.

5 **CLAPP (HENRY A.).** COMPLETE AUTOGRAPH MANUSCRIPT of "William Warren," written on 45 pages, folio.

The author's signature appears on the last page of this article, which appeared in the *Atlantic Monthly*, and is annotated on the first page in the autograph of Thomas Bailey Aldrich, signed with his initials.

6 **CRAWFORD (F. MARION).** AUTOGRAPH MANUSCRIPT of chapters 17 and 18 of "A Roman Singer," which appeared in the *Atlantic Monthly*, 1883-84. Written on 16 pp., 4to, numbered 146-161.

7 **GUINEY (LOUISE IMOGEN).** COMPLETE AUTOGRAPH MANUSCRIPT of "A Tory Parson," written on 13 pages, narrow folio.

This essay is an appreciation of Mather Byles, of Boston, and a criticism of his literary accomplishments. It appeared in the *Atlantic Monthly*, and is signed in full by the author.

8 **HEARN (LAFCADIO).** Stray Leaves from Strange Literature. 12mo, original blue cloth (name on fly-leaf). Boston, 1884

FIRST EDITION.

9 **HEARN (LAFCADIO).** Some Chinese Ghosts. 12mo, original scarlet cloth, uncut (name on fly-leaf). Boston, 1887

A FINE COPY OF THE FIRST EDITION. ONE OF THE RAREST OF HEARN'S WRITINGS.

10 **HEARN (LAFCADIO).** The Crime of Sylvestre Bonnard (Member of the Institute). By Anatole France. The translation and introduction by Lafcadio Hearn. 12mo, wrappers (name on fly-leaf). New York, 1890

FIRST EDITION.

11 **HEARN (LAFCADIO).** Glimpses of Unfamiliar Japan. 2 vols., 12mo, cloth, uncut. Boston, 1894

A BEAUTIFUL COPY OF THE FIRST EDITION.

12 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "About Faces in Japanese Art," written on 68 pages, 8vo. Kobe, Japan, Jan. 20, '96. With title-page written by Hearn, his signature at the foot of the last page and the date line as given above; this last, however, he has cancelled. On the title-page is Hearn's Japanese seal in red.

AN IMPORTANT AND CHARACTERISTIC MANUSCRIPT, in which may clearly be seen the deep study and sincerity with which Hearn supported the difficult rôle in which his desire to be a Winckelmann to the art of Japan had placed him, and the skill with which he sought to interpret to the West the art-ideals of his foster-country.

Much adverse opinion had been aroused by a paper read in 1895 by Edward Strange before the Japan Society at London. That writer had indicated to an unsympathetic audience the stimulus which the art of illustration might expect as the result of a close study of Japanese models, such a study as he remarked in the work of Aubrey Beardsley, Whistler, Steinlen, Lautrec, and others. Anglo-Saxon resentment was acute (although why the members of that race should wax ireful in the defence of the artists named, even Hearn's skilful analysis fails to make wholly clear), and the ensuing discussion brought forth many comments deprecatory of Japanese art as a whole, and the face in Japanese art in particular. To a defence of the Japanese treatment of the human face, Hearn devotes the present essay, and in his *apologia* builds up a complete æsthetic of Japanese art, in which are countless traces of the deep study and the careful understanding Hearn brought to the exposition of the beloved ideals of his adopted country. The essay first appeared in the *Atlantic Monthly* for August, 1896.

13 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "After the War," written on 59 pages (wrongly numbered 57), 8vo. Kobe, Japan, June 1895. With the title-page written by Hearn, his signature at the foot of the last page, and the date line as above in his autograph.

This sketch first appeared in the *Atlantic Monthly* for November, 1895. It is a vivid account of the glow and frenzy of national pride which swept over Japan after the war with China. Patriotism of an order of intensity formerly unknown to the Occident animated every soul and burned in each festival of the year with renewed brightness, bathing Japan, its people, and its life in an incandescent and feverish light. Few of the happenings of this lurid year were lost in the keen eyes of Hearn, who was permitted by this exaggeration of nationalism to probe deeper into the soul of the race.

14 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "At the Market of the Dead," written on 80 pages (wrongly numbered 89), 8vo. [Japan, May, 1891.] With title-page written by Hearn. Signed at the foot of the last page.

A TYPICAL IMPRESSIONISTIC SKETCH, DESCRIPTIVE OF THE FESTIVAL OF THE DEAD (called by some the "Feast of Lanterns"), first published in the *Atlantic Monthly* for September, 1891, and later included in "Glimpses of Unfamiliar Japan," Vol. I, p. 105. Guided by a Buddhist student, Akira, Hearn visits the dwelling places of the poor, noting with observant eye and recording with his own peculiar and expressive phrase their meaningful rituals of worship. Later they thread their way along the street where crowd the vendors of festive ornaments: lotus flowers and leaves, tassels of rice grains, crickets and fireflies imprisoned in dainty cages, and above all, thousands of lanterns, the "bon"-lanterns which will light the way for the returning ghosts . . . *"Some are . . . like the lanterns of the great shrines . . . some have the form of stars . . . some are like great luminous eggs . . . And here are dead-white lanterns, round like moons; these are for the cemeteries . . ."*—building up haunting images in his exotic style until there is left imprinted upon the mind an unforgettable memory of exotic beauty.

A DELIGHTFUL MANUSCRIPT ON JAPANESE GARDENS

15 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "In a Japanese Garden," written on 138 pages (wrongly numbered 133), 8vo. Kumamotu, February 3, 1892. Signed at the foot of the last page, and with the date line in his autograph.

A SUPERB MANUSCRIPT, EXPOUNDING IN DELIGHTFUL DETAIL THE ELABORATE JAPANESE PHILOSOPHY OF GARDENS. The essay is sprinkled with fragments of ancient Japanese verse, skilfully rendered into English, and retells many of those strange legends of flowers and birds, rocks and trees, which form so charming a part of the folklore of Japan. Hearn entered with completeness into the complex and beautiful forms of Japanese life, and with his tense desire to separate the beauty from the dross of life (he had written, for example, in 1880 to H. E. Krehbiel, from New Orleans: "Were I able to live in Norway I would try also to intoxicate myself with the Spirit of the Land"), he came into complete understanding of Japanese ideals, and was thus able surely to trace, from root to flowering branch, the slow growth of the intricate garden-art which had, during many centuries, developed from the Buddhist text: "Verily, even plants and trees, rocks and stones, all shall enter into Nirvana."

[SEE ILLUSTRATION]

16 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "In the Twilight of the Gods," written on 37 pages, 8vo. Kobe, Japan, Jan. 31, 1895. With title-page written by Hearn, signed at the foot of the last page, and the date line in his autograph.

A CHARMING SKETCH in which the ancient and deep beauty of the Buddhist pantheon, reflected in Hearn's sensitive and mirror-like mind, is effectively contrasted with the crude ignorance of the dealer in antiques who has hoarded "josses" and appraised their value without regard to antiquity or the devotion of centuries, articulate in the craft of their makers. First published in the *Atlantic Monthly* for June, 1895.

17 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of the "The Japanese Smile," written on 76 pages (wrongly numbered 72), 8vo. Kobe, Japan, Jan. 1, 1893. With title-page written by Hearn, his signature at the foot of the last page and the date line as given above; this last, however, he has cancelled.

This essay first appeared in the *Atlantic Monthly* for May, 1893, and was later included in "Glimpses of Unfamiliar Japan," Vol.II, p. 656. Hearn here emphasizes the smile of the Japanese as characteristic of the race and contrasts their light-heartedness with the "angry faces" (as the Japanese term them) of the foreigners. He relates a number of instances in which the smile of the Oriental has seemed so out of character and place as to arouse suspicions; to quote his own words, "*many of the difficulties between foreign residents and their native servants have been due to the smile.*" "*Laughter is not encouraged . . . but the smile is to be used on all occasions, when speaking to a superior or an equal . . .*" The Japanese child is born with this happy tendency, reared with it, until the Japanese adult smiles at life, love, and death alike.

particularly in Japan ;— and
the changes and the changers
shall also be changed until
there is found no place
for them .; — and regret is
vanity. The dead art
that made the beauty of
this place was the art
also of that faith to
which belongs the all-consoling
text :— "Verily even plants
and trees, rocks and stones,—
all shall enter into Nirvana."

Lafcadio Hearn.

— Kumamoto, Kyūshiū,, February 3d, 1892.

THE LAST PAGE OF LAFCADIO HEARN'S
COMPLETE AUTOGRAPH MANUSCRIPT, 138 PAGES, OF
"IN A JAPANESE GARDEN"

[NUMBER 15]

A FINE MANUSCRIPT ILLUSTRATED BY HEARN

18 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "Kitzuki: The Most Ancient Shrine in Japan," written on 163 pages (wrongly numbered 161), 8vo. Matsue, Izumo, July 21, '91. With title-page written by Hearn, signed at the foot of the last page, and the date line in his autograph, together with the following note: *"Begun at Kitsuki, September 1890—completion delayed by sickness."* Hearn's Japanese seal appears in several places, and his personal seal is drawn on the half-title and at the end.

A VERY INTERESTING AND EXCEPTIONALLY LONG MANUSCRIPT, with stencilled illustrations, several of these being on tracing paper laid down on the leaves. This essay first appeared in the *Atlantic Monthly* for December, 1891, and was later included in "Glimpses of Unfamiliar Japan," Vol. I, p. 172. It contains a lengthy and detailed record of a pilgrimage to the ancient temple of Kitzuki in Izumo, the earliest home of Shintoism, the native religion of ancestor and nature worship which Buddhism has been unable wholly to eradicate. The account is in Hearn's most serious and masterly manner, his luxuriant impressionism somewhat chastened by historical notes which bear witness to hours of difficult study and a high ambition to comprehend the mysterious sources and power of Japan's native faith. Hearn was the first foreigner suffered to visit the inner courts of Kitzuki, which were guarded with a secrecy analogous to that with which Islam has guarded the Kaaba.

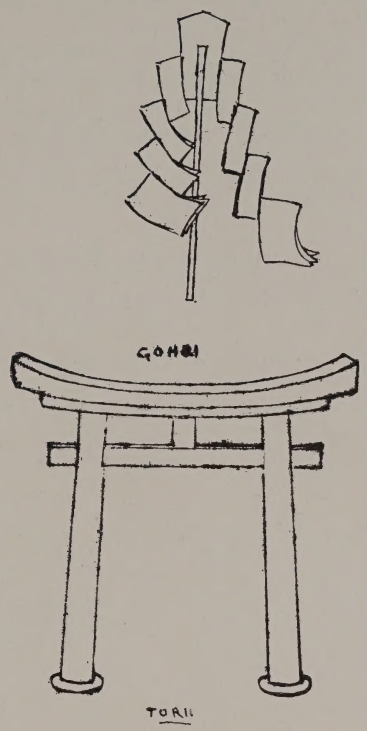
[SEE ILLUSTRATION]

19 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "The New Civilization," written on 82 pages (wrongly numbered 83), 8vo. Kobe, Japan, May 13, '95. With title-page written by Hearn, his signature at the foot of the last page, and the date line in his autograph.

This essay first appeared in the *Atlantic Monthly* for October, 1895. It is a keen analysis of the fusion of the seemingly incompatible qualities of nationalism and eclecticism which took place in Japan at the conclusion of the war with China, and by means of which Japan has been enabled to retain its individuality while acquiring without hesitation those Occidental factors which were likely to justify their adoption. The manuscript is unusual, dealing with the Japanese spirit in manifestations other than those of religion, art, and etiquette, and possessing a number of pencilled corrections and changes. This is uncommon in Hearn manuscripts.

20 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "Notes of a Trip to Kyoto," written on 102 pages (wrongly numbered 100), 8vo. Kobe, Japan, Nov. 26, 1895. With title-page written by Hearn dated "October 23d-25th, 1895," and signed at the foot of the last page, with the date line as above in his autograph.

A LENGTHY, SPLENDID MANUSCRIPT, recording Hearn's pilgrimage to the celebration of the eleven hundredth anniversary of the founding of Kyoto. This great festival drew forth all of Hearn's individual literary gifts, lavished alike upon the interpretation of a national spirit which he loved, upon the decorative and festive crowds, and upon the pictorial beauty of Japan's ancient capital and City of Temples. This essay, ONE OF THE MOST ATTRACTIVE OF HEARN'S INTERPRETATIONS OF JAPAN, was first published in the *Atlantic Monthly* for March, 1896.



Shin Koku is the Sacred
name of Japan. — Shin Koku,
or Kami-no-Kuni, "The
Country of the Gods"; — and
of all the Shin Koku the
most holy ground is this
Land of Izumo. Hither

THE FIRST PAGE OF LAFCADIO HEARN'S
COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, 163 PAGES, OF
"KITZUKI: THE MOST ANCIENT SHRINE IN JAPAN"
WITH HEARN'S OWN ILLUSTRATIONS

[NUMBER 18]

only decorate the tomb and repeat pious texts. But lovers pray there for supernatural sympathy and help. I was myself obliged to ask Why; and I was answered simply, "Because those dead suffered so much"

So that the idea prompting such prayers would seem to be at once more ancient and more modern than Buddhism, — the Idea of the eternal Religion of Suffering.

Lafcadio Hearn

Kumamoto, Kyūshū, Japan.
Nov. 17th 1893.

THE LAST PAGE OF LAFCADIO HEARN'S COMPLETE AUTOGRAPH MANUSCRIPT, 97 PAGES, OF "THE RED BRIDAL"

[NUMBER 21]

21 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "The Red Bridal," written on 97 pages (wrongly numbered 111), 8vo. Kumamoto, Japan, Nov. 17, 1893. With title-page written by Hearn, signed at the foot of the last page, and the date line in his autograph. Enclosed is an envelope addressed in Hearn's hand in English and Japanese, with his Japanese seal in red.

This story appeared in the *Atlantic Monthly* for July, 1894. Hearn accentuates, in his preliminary note, the cool and methodical deliberation with which the "love-suicides" of the Japanese are carried out, contrasting them with the hasty and passionate tragedies common to the Occident. Upon such a suicide-pact, "*a marriage of which the certificate is death*," he has based his finely restrained and tragic tale. IT WOULD BE DIFFICULT TO OBTAIN A MORE DESIRABLE MANUSCRIPT, OR ONE MORE CHARACTERISTIC OF HEARN'S FINEST VEIN OF STORY-TELLING.

[SEE ILLUSTRATION]

22 **HEARN (LAFCADIO).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "Of the Eternal Feminine," written on 88 pages, 8vo. Kumamoto, Japan, July 31, 1893. With title-page written by Hearn, his signature at the foot of the last page, and the date line in his autograph. Enclosed is an envelope addressed in Hearn's hand in English and Japanese, with his Japanese seal in red.

A FINE ESSAY UPON THE POSITION OF WOMEN IN JAPANESE LIFE AND LITERATURE, family life, the relation of the sexes, etc., in folklore and mythology. Hearn writes with beauty and understanding of the family life of Japan, little known to the foreigner, whose eyes, however keen, are unable to pierce the beautiful screens of etiquette which have been erected by the traditions of centuries. This essay first appeared in the *Atlantic Monthly* for December, 1893.

23 **HOWELLS (WILLIAM DEAN).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of an article, "Edward Bellamy," written on 28 pages, 8vo.

This appreciative criticism of Bellamy's art appeared in the *Atlantic Monthly*. Howells considers his different books, making special mention of "Looking Backward," and concludes, "*In Edward Bellamy we had a romantic imagination surpassed only by that of Hawthorne.*" The author's signature appears on the last page.

24 **JAMES (HENRY).** ORIGINAL AUTOGRAPH MANUSCRIPT of the fourth chapter of "The Europeans," written on 99 pages, 8vo (numbered 96-197). The author's signature, "H. James Jr.", appears on the last page.

AUTOGRAPH MANUSCRIPTS OF HENRY JAMES ARE OF INFREQUENT OCCURRENCE. A manuscript of nearly 100 pages forming a considerable portion of his well-known volume "The Europeans," is consequently most desirable.

25 **JAMES (HENRY).** ORIGINAL AUTOGRAPH MANUSCRIPT, SIGNED, of Chapter VII of "En Province." Written on 60 pages, 4to.

"En Province" appeared in the *Atlantic Monthly* during 1884.

26 **KIRK (ELLEN OLNEY).** AUTOGRAPH MANUSCRIPT, SIGNED, of "Au Sérieux," written on 70 pp., 8vo. Signed "Ellen W. Olney" at the end.

27 **LANCIANO (RODOLPHO).** COMPLETE AUTOGRAPH MANUSCRIPT of "The Secret of Roman Oracle," written on 12 pages, folio and 4to. Signed at the end.

There are a number of manuscript corrections, evidently made by the author after careful revision, and one paragraph appears to be in the hand of an amanuensis. This article first appeared in the *Atlantic Monthly*.

28 **MURFREE (MARY NOAILLES).** COMPLETE AUTOGRAPH MANUSCRIPT of "His Vanished Star," written on 92 pages, 8vo (numbered 91). Signed with her pseudonym, "Charles Egbert Craddock," at the foot of the last page.

In correcting this manuscript, the author has scratched several small holes in the text, and supplied the right words above the holes.

29 **NORTON (CHARLES ELIOT).** COMPLETE AUTOGRAPH MANUSCRIPT of "Rawdon Brown and the Grave-stone of 'banished Norfolk'," written on 12 pages, 4to.

Rawdon Brown, student of the history of Venice, told Norton, who was visiting him, of his search in Venice for the burial place of Shakespeare's Duke of Norfolk. The above essay, which appeared in the *Atlantic Monthly*, consists chiefly of Brown's own story.

30 **ROBINSON (ROWLAND E.).** COMPLETE MANUSCRIPT of "Recollections of A Quaker Boy," written on 16 pages, folio, with a note on a half sheet attached to page 6.

The final page only in the autograph of Robinson, signed with his name and address. Also a note on page 1, and several corrections in his hand. The story appeared in the *Atlantic Monthly*.

ROOSEVELT REVIEWS CAPTAIN MAHAN'S "THE INFLUENCE OF SEA POWER UPON HISTORY" FOR THE "ATLANTIC MONTHLY"

31 **ROOSEVELT (THEODORE).** COMPLETE AUTOGRAPH MANUSCRIPT of his Review of "The Influence of Sea Power upon History," by Captain A. T. Mahan, U. S. N. Written on 14 pages, folio.

A SUPERLATIVE ROOSEVELT MANUSCRIPT ON A SUBJECT OF WHICH HE WAS A MASTER.

It would be natural to suppose that Roosevelt, in writing a review of Capt. Mahan's authoritative work, would not confine himself strictly to such review, and that his article would incorporate many of his OWN IDEAS ON THE NEEDS OF THE AMERICAN NAVY. THAT IS JUST WHAT THIS MANUSCRIPT REVIEW DOES. He begins by saying: *"Captain Mahan has written distinctively the best and most important—and by far the most interesting—book on naval history which has been produced"* . . . and then considers each chapter in detail, or several chapters in a group if a subject extends over them. HE HAS INTERSPERSED HIS COMMENTS AND CRITICISMS WITH HIS OWN OPINIONS UPON NAVAL HISTORY, and concludes:

"We need a large navy, not composed merely of cruisers, but containing a full proportion of powerful battle ships, able to meet those of any other nation. It is not economy, it is niggardly and foolish short-sightedness to cramp our naval expenditures while squandering money right and left on everything from pensions to public buildings and worse"; etc.

[SEE ILLUSTRATION]

32 **ROOSEVELT (THEODORE).** AUTOGRAPH MANUSCRIPT, SIGNED, 1 p., folio, with numerous corrections in the author's hand. Line drawn through signature.

This manuscript consists of the last page of a review by Roosevelt of a work by Mr. Trent dealing with the Civil War. It appeared in the *Atlantic Monthly*.

33 **ROOSEVELT (THEODORE).** The last page of a typewritten article, corrected by Roosevelt and with 5 lines added in his autograph. 1 p., 4to. Signed in full.

The final leaf of an article on the operation of the Civil Service Commission, appointments, etc.

Def Atlantic Review

The Influence of Sea Power upon History
by Captain A. T. Mahan, U. S. N.
(Little, Brown, & Co, 1890)

Presented to Hon. Theodore Roosevelt by the Author

Captain Mahan has written distinctively the best and (and also by far the most interesting) book on Naval history which has been produced, on either side of the water, for many a long year. Himself an officer who has seen active service, and borne himself well honor under fire, he starts with an ~~is able to approach his work with~~ advantages that no civilian can possess. On the other hand he does not show ~~possess~~ the shortcomings which make the average military man an exasperatingly incompetent military historian. His work is in every respect most scholarly, and it has not a ~~without a~~ trace of the pedantry which invariably mars mere self-conscious striving after scholarship. He is thoroughly conversant & with his subject; and has prepared himself for it by exhaustive study and research; and he approaches it in, to use an old fashioned phrase, an entirely philosophical spirit. He subordinates details to massed effects, and is always to grasp and make evident the essential bearings of a situation, and he never loses sight of the tragedies, the strong while the history of past struggles bear upon the present posture of affairs. One of his merits is his use of French authorities.

In the last three centuries England has been the central figure (and commanding) in naval history; and naturally her writers, ~~but~~ influenced by our own, have blandly acted on the belief that their own books were the only books on the subject worth reading: as a matter of fact the French writers and ~~writers~~ have a record of marked excellence in many ways; it would be unbalanced

FIRST PAGE OF THE MANUSCRIPT OF
THEODORE ROOSEVELT'S CHARACTERISTIC REVIEW
OF CAPTAIN MAHAN'S "INFLUENCE OF SEA POWER UPON HISTORY"

[NUMBER 31]

34 **STEDMAN (EDMUND CLARENCE).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "The Death of Bryant," written on 7 pages, 8vo.

This manuscript consists of 13 stanzas of 9 lines each, the last page being signed by the author. It appeared in the *Atlantic Monthly.*

35 **STOCKTON (FRANK R.).** COMPLETE AUTOGRAPH MANUSCRIPT, SIGNED, of "The House of Martha," written on 86 pages, 8vo.

This story is signed by the author directly beneath the title. It first appeared in the *Atlantic Monthly.*

36 **WARNER (CHARLES DUDLEY).** COMPLETE AUTOGRAPH MANUSCRIPT of "The Golden Hesperides," written on 44 pages, 8vo.

This essay appeared in the *Atlantic Monthly.* A small note is attached to the first page in the autograph of Thomas Bailey Aldrich. The author's signature has been cut from the last page, leaving text intact.

37 **WHITE (RICHARD GRANT).** COMPLETE AUTOGRAPH MANUSCRIPT of "John Bull," written on 31 pages, small 4to.

This essay appeared in the *Atlantic Monthly,* and is signed with the author's initials.

38 **WHITE (RICHARD GRANT).** COMPLETE AUTOGRAPH MANUSCRIPT of "A Sequel to 'Mr. Washington Adams'," written on 72 pages, small 4to. Signed "R. G. W."

This article, published in the *Atlantic Monthly,* is paged 1-60, the remaining pages being a note, to which Thomas Bailey Aldrich has attached memoranda in his autograph, one signed with his initials.

39 **WHITTIER (JOHN GREENLEAF).** Autograph drafts of plans for the indexes to "At Sundown" and "Saint Gregory's Guest and Recent Poems." 2 pieces.

40 **WHITTIER (JOHN GREENLEAF).** A.L.s., 4 pp., folio. Amesbury, 9th Mo. 3rd. 1872. To Myles L. Newton, Joseph Disbrow, Robt. Hubbard and others, of Brooklyn, N. Y.

A MOST IMPORTANT LETTER FROM THE POET TO A COMMITTEE OF COLORED VOTERS who applied to him "as free from all bias," for advice as to their action at the Presidential Election of 1872. Whittier discusses the Presidential possibilities, Grant and Greeley, and the respective merits of the Republican and Democratic parties; but refuses to make a decision, finding good qualities on both sides. Other names mentioned in the letter are Charles Sumner, William L. Garrison, Wendell Phillips and Lydia Maria Child. Of Abraham Lincoln, he says: "*Lincoln avowed his willingness to save the Union without abolishing Slavery, has been under Provdence, mainly instrumental in the total overthrow of the detestable system.*" This letter is evidently Whittier's original draft, containing his corrections and slightly edited for publication in the *Atlantic Monthly.*

41 **WOOLSON (CONSTANCE FENIMORE).** TWO COMPLETE AUTOGRAPH MANUSCRIPTS of articles for the *Atlantic Monthly's* "Contributors' Club," "Farjeon," and "Apropos of the notice . . ." Each written on 6 pages, 8vo, and signed on the first page by the author. 2 pieces.

42 **BANCROFT (THOMAS).** Two Bookes of Epigrammes, and Epitaphs. Dedicated to two top-branches of Gentry: Sir Charles Shirley, Baronet, and William Davenport, Esquire. *Title within ornamental border.* Small 4to, brown stamped morocco (slight paper defects on two margins; lacks leaf of imprimatur).
London: Printed by I. Okes, for Matthew Walbancke . . . 1639

FIRST EDITION. Contains two epigrams on Shakespeare. With the Hoe bookplate.

43 **[DANIEL (SAMUEL).]** The Order and Solemnitie of the Creation of the High and mightie Prince Henrie, Eldest Sonne to our sacred Soueraigne, Prince of Wales, Duke of Cornewall, Earle of Chester, &c. As it was celebrated in the Parliament House, on Munday the fourth of Iunne last past. Small 4to, brown crushed levant morocco, line borders on sides, inside dentelles, by the French Binders.
Printed at Britaines Bursse for Iohn Budge . . . 1610

FIRST EDITION. The John Philip Kemble copy, with "First Edition" written on the title-page in his hand. This copy ends at D3 and does not contain "Tethys Festival."

44 **DENNIS (JOHN).** Rinaldo and Armida: A Tragedy. Small 4to, half brown morocco (slight repairs to one leaf on margin). London: Printed for Jacob Tonson . . . 1699

FIRST EDITION, with the misprinted date on title-page, MCDXCIX. A trimmed half-title from another copy is loosely laid in. With the Bridgewater bookplate.

45 **DRYDEN (JOHN).** An Evening's Love, or the Mock-Astrologer. Small 4to, dark green crushed levant morocco, line borders, by the French Binders (title-page and a few leaves remargined; some headlines trimmed into, and a few repairs; text slightly defective on one leaf).
In the Savoy: Printed by T. N. for Henry Herringman . . . 1671

FIRST EDITION. The plot of this play is taken from Corneille, with some hints both from Shakespeare and Molière. The Preface contains important notes on Shakespeare and the Origin of his Plays. The John Philip Kemble copy, with "First Edition" written in his hand on title-page.

46 **[DRYDEN (JOHN).]** The Mistaken Husband. A Comedie. Small 4to, green levant morocco, line borders, by the French Binders (a few leaves remargined).
London: Printed for F. Magnes and R. Bentley . . . 1675

FIRST EDITION. The John Philip Kemble copy, with "First Edition" in his hand on the title-page.

47 **DRYDEN (JOHN).** The Rival-Ladies. A Tragi-Comedy. Small 4to, boards, cloth back (somewhat spotted).
London: Printed by T. W. for Henry Herringman . . . 1693

48 **DRYDEN (JOHN) AND LEE (NATHANIEL).** Œdipus: A Tragedy. Small 4to, polished calf, gilt back, inside dentelles, gilt edges, by Riviere (some head and lower lines trimmed into).
London: Printed for Richard Wellington . . . 1711

First Edition.

49 **FLETCHER (JOHN).** Monsievr Thomas. A Comedy. Small 4to, crimson crushed levant morocco, Jansen style, gilt edges, by Riviere.
London: Printed by Thomas Harper for Iohn Waterson . . . 1639

First Edition. Fine copy. Dedicated by Richard Brome, the Editor, to Charles Cotton (the elder).

50 **FLETCHER (JOHN).** The Tragœdy of Rollo, Duke of Normandy. *Device on title-page.* Small 4to, dark red crushed levant morocco, inside dentelles, gilt edges, by Riviere (headlines of two leaves cut away, and a slight tear in C2).
Oxford: Printed by Leonard Lichfield, 1640

Second Edition. The First Edition was published in 1639, under the title "The Bloody Brother." The Page's Song from "Measure for Measure" occurs on the recto of 12. With the Arbury Library label.

WITH PRESENTATION INSCRIPTION BY GOETHE

51 **GOETHE.** Umrisse zu Goethe's Faust, Gezeichnet von Retsch. *A set of 26 plates illustrating Goethe's "Faust."* Oblong 4to, straight-grain morocco, gilt and blind tooled, inside gilt borders, doublures and end leaves of orange silk, gilt edges, original covers bound in, with the title laid down.
Weimar, 1820

An unusual association copy, with autograph inscription on front cover: *"For Miss Dawe,"* and beneath the title he has written: *"by Goethe. Weimar. 20 Nov. 1820."*

52 **[HABINGTON (WILLIAM).]** The Queene of Arragon. A Tragi-Comedie. *Device on title-page.* Folio, polished mottled calf, line borders, inside dentelles, gilt edges, by Riviere (lower portion of title-page and one or two corners repaired).
London: Printed by Tho. Cotes for William Cooke . . . 1640

Fine copy of the First Edition of the only play by this author. It was revived at the Restoration, when Samuel Butler contributed a Prologue and Epilogue.

53 **HEYWOOD (THOMAS).** The Rape of Lucrece. A True Roman Tragedie. With the seuerall songs in their apt places, by Valerius the merrie Lord amongst the Roman Peeres. Small 4to, green crushed levant morocco, inside dentelles, gilt edges, by Riviere.
London: Printed for Nathaniell Butter, 1630

Fourth Edition. A nice crisp copy.

54 **[HEYWOOD (THOMAS).]** If Yov Know not Me, You know no body. Or, The troubles of Queene Elizabeth. *Woodcut of Queen Elizabeth on title-page.* Small 4to, crimson crushed levant morocco, inside dentelles, gilt edges (small hole in one leaf repaired).
London: Printed by B. A. and T. F. for Nathanaell Butter, 1632

A crisp copy of this scarce edition. With the Arbury Library label.

55 **[HEYWOOD (THOMAS).]** If you know not me, You know no body. The Second Part. With the Building of the Royall Exchange and the famous Victory of Queene Elizabeth: Anno 1558. Small 4to, crimson crushed levant morocco, inside dentelles, by Macdonald. (The line of imprint has been cut away, and the leaves are trimmed close top and bottom affecting the headlines and catchwords. One side note also affected).

[London: Printed for Nathanael Butter, 1633]

Fifth Edition. The John Philip Kemble copy, each leaf inlaid, with his initials and notes on title-page. With the H. V. Jones bookplate.

56 **HEYWOOD (THOMAS).** Pleasant Dialogves and Dramma's, selected ovt of Lucian, Erasmus, Textor, Ovid, &c. With sundry Emblems extracted from the most elegant Iacobus Catsius, etc. Small 8vo, green crushed levant morocco, Jansen style, inside dentelles, some lower edges uncut, gilt edges, by Riviere (one or two headlines trimmed into, and one or two marginal defects).

London: Printed by R. O. for R. H. . . . 1637

First Edition. The genuine blank leaf at front is present. This work is most interesting as helping to illustrate the "Colloquies" of Erasmus, whose influence is distinctly noticeable in the English drama of the Elizabethan period.

57 **[JOHNSON (CHARLES).]** Fortune in her Wits. A Comedy. Small 4to, polished calf, gilt back, inside dentelles, gilt edges, by Riviere.

London: Printed for Bernard Lintot, 1705

First Edition. Each leaf inlaid. The John Philip Kemble copy, with his initials and notes on title-page.

58 **LACY (JOHN).** The Dumb Lady: or, the Farrier made Physician. Small 4to, blue crushed levant morocco, line borders, inside dentelles, by the French Binders (title-page restored on upper and inside margins; small hole repaired, and one or two paginations trimmed into).

London: Printed for Thomas Dring . . . 1672

First Edition.

59 **LACY (JOHN).** The Old Troop: or, Monsieur Raggou. Small 4to, crimson crushed levant morocco, line borders, inside dentelles, by the French Binders. Title-page and last leaf inlaid.

London: Printed for William Crook and Thomas Dring . . . 1672

First Edition. The John Philip Kemble copy, with his initials and notes on title-page.

60 **[MAC SWINEY (OWEN).]** Camilla. An Opera. Small 4to, green morocco, blind tooling (some headlines trimmed into). London: Printed for Jacob Tonson . . . 1706

First Edition. The John Philip Kemble copy, with his initials and notes on title-page.

61 **MASSINGER (PHILIP).** The Vnnatvrall Combat. A Tragedie. The Scaene Marsellis. Small 4to, green crushed levant morocco, Jansen style, inside dentelles, gilt edges, by the French Binders (somewhat stained, and a few catchwords trimmed into).
London: Printed by B. G. for Iohn Waterson . . . 1639

FIRST EDITION.

62 **[MIDDLETON (THOMAS).]** The Phœnix. *Device on title-page.* Small 4to, crimson crushed levant morocco, gilt back, gilt fillet borders on sides, inside dentelles, gilt edges, by David (slight repair to inner margin of title-page).
London: Printed by T. H. for R. Meighen . . . 1630

Second Edition. With the Hoe bookplate, and the Duke of Roxburgh arms on verso of title-page.

63 **MOTTEUX (PETER).** Love's a Jest. A Comedy. Small 4to, straight-grain morocco, gilt back, gilt borders, by Sangorski and Sutcliffe (two leaves restored on inner and lower margins). London: Printed for Peter Buck . . . 1696

FIRST EDITION.

64 **MOTTEUX (PETER).** Love's Triumph. An Opera. Small 4to, polished calf, gilt back, inside dentelles, gilt edges, by Riviere (a few headlines and catchwords trimmed into).
London: Printed for Jacob Tonson . . . 1708

FIRST EDITION. The John Philip Kemble copy, each leaf inlaid, with his initials and notes on title-page.

65 **SHIRLEY (JAMES).** The Wittie Faire One. A Comedie. Small 4to, crimson crushed levant morocco, inside dentelles, gilt edges, by Riviere (some headlines trimmed into, and repair to one leaf).
London: Printed by B. A. and T. F. for Wil. Cooke . . . 1633

FIRST EDITION.

66 **[STAPYLTON (SIR ROBERT).]** The Step-Mother. A Tragi-Comedy. Small 4to, brown crushed levant morocco, inside dentelles, gilt edges, by Riviere.
London: Printed by J. Streater . . . 1664

FIRST EDITION. The Songs, etc. were composed by Locke, and two Masques are inserted in the body of the play. FINE COPY.

67 **[STAPYLTON (SIR ROBERT).]** The Step-Mother. A Tragi-Comedy. Small 4to, half green levant morocco (leaves a little time-stained, and title-page a trifle shorter than the rest of the book).
London: Printed by J. Streater, 1664

FIRST EDITION. With the H. W. Poor bookplate.

68 **STAPYLTON (SIR ROBERT).** The Tragedie of Hero and Leander. Small 4to, half calf (some paginations trimmed away; leaves somewhat stained, and lower margins wormed).
London: Printed for Thomas Dring the Younger . . . 1669

FIRST EDITION.

habeat. bellicam ſcilicet militarem: et legalem. Conſiderat autem reſpublica et cetera infinita. et illud preſertim. utrum bellandum ſit: an non. qualis autem philoſophus ſit: iam p̄dictum eſt. differt ab eo ſophiſta hac in re. Modo q̄dem ip̄o: q̄ mercedem iuuenum recipiat. Quod potius exſtimari uelit q̄ eſſe boneſtus et bonus. Materia uero. quoniam philoſophus circa ea: que ſemper: et per ſe: ac eodem modo ſe habēt. ipſe uerſatur. Sophiſta autem circa id: quod non eſt: exercet: ſecedens in locū: ubi ad tenebras q̄ſdam difficulter perſpici poteſt. Nam illi: quod eſt: nō opponit quod nō eſt. cum hoc inſubſtantiale. et nō intelligibile: nec ulla denique ſubſtantiam habeat: quod ſi quis dicere. aut intelligere conatur: cū in ſemetip̄o pugnet: uacillabit. Eſt aūt quod nō eſt: ſecūdum q̄ auditur: non nuda negatio eius: quod eſt. ſed cum declaratiō e quadam ad alterū. Cui quidem et primo quod eſt: accidit: ut niſi. et hec reciperent: quod nō eſt: nō poſſent: a ceteris ſeparī. Nunc uero quotcunq; ſunt: ea que ſunt: tot ſunt ea: que nō ſunt. Nam non quoddam quod eſt. non eſt: quod eſt. Hec denique ſufficiant ad introductionem dixiſſe: ad doctrinam p̄cipiendam Platonis. quo4 fortaſſe quedam cū ordine dicta ſunt. quedā ſine ordine: atq; diſperſe. Ab us tamē que diximus ſpeculātes: et perquirentes: cetera Platonis precepta: conſequi poſſunt.

Lucii Apulei platonici madaurēſis philoſophi metamorphoſeos liber: ac nōnulla alia opuſcula eiuſdem: necnon epitoma Alcinoi in diſciplinarū Platonis deſinunt. Anno ſalutis. M. CCCC. lxix. Paulo ueneto regnante ſecundo. anno eius q̄nto. die uero ultima menſis Februarii. Rome in domo Petri de Maximo.

COLOPHON PAGE OF THE EDITIO PRINCEPS
OF APULEIUS, 1469

[NUMBER 69]

THE PROPERTY OF
MRS. WILLIAM MAC NEIL RODEWALD
PARIS, FRANCE

NUMBERS 69-72

THE EXCESSIVELY RARE
EDITIO PRINCEPS OF APULEIUS

69 **APULEIUS.** Opera necnon Epitoma Alconoi in disciplinarum Platonis. *Roman characters, with passages in Greek printed in the text. 177 unnumbered leaves (including the blank 160) without signatures and catchwords; 38 lines to the page, 25 illuminated initials, and rubrications.* Folio, brown crushed levant morocco, Jansen style, inside dentelles, gilt edges on the rough, by Chambolle-Duru (the lower margin of the first leaf has been restored, as has also the inner margin of the last leaf, with possibly a letter or two partly or wholly in facsimile).

[Colophon] Rome [C. Sweynheym et A. Pannartz] in domo Petri de Maximo, 1469

EDITIO PRINCEPS, AND ONE OF THE RAREST FIRST EDITIONS OF CLASSICAL AUTHORS, ONLY 275 COPIES HAVING BEEN PRINTED, AND THE ONLY ONE IN WHICH THE TEXT WAS LEFT UNMUTILATED AT THE TIME OF THE INQUISITION.

The present copy is PERFECT, with the six preliminary leaves as well as the blank leaf (folio 160). The initials have been painted in in gold and colors, with chapter headings written in in red. On the first page of the work, following the preliminary leaves is an elaborate illuminated border in gold and colors, with an open wreath in the bottom border for the insertion of a coat of arms.

ONLY FIVE COPIES ARE KNOWN TO US AS BEING IN AMERICA, the W. K. Bixby, formerly the Hoe copy, now in the library of Mr. Grenville Kane, one in the H. E. Huntington Library, the Pierpont Morgan Library, and two copies owned by Dr. Rosenbach.

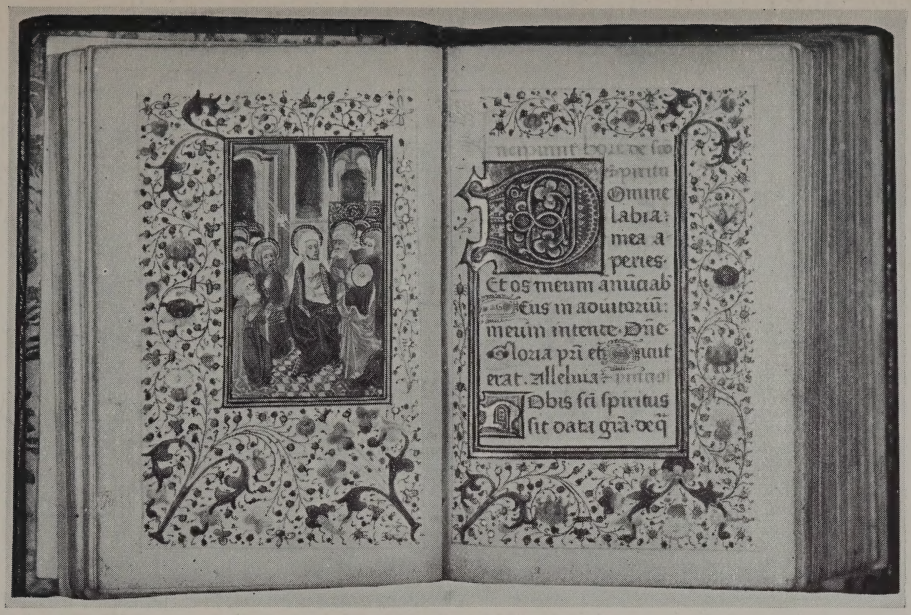
A FINER COPY THAN THE PRESENT CAN SCARCELY BE EXPECTED TO OCCUR. IT IS A VERY LARGE ONE, measuring 13 by 9¼ inches, with lower margins of 3¼ inches, and lateral margins of 2 9/16 inches. Hain *1314. Proctor 3297.

[SEE ILLUSTRATION ON PRECEDING PAGE]

70 **CICERO.** Marci Tullii Ciceronis Epistolarum Familiarium Ad Lentulum Proconsulem Liber Primus. *Initial in gold, with miniature, and border in gold and colors, on three sides of first page of text; capitals rubricated. Printed in Roman characters, 118 leaves (including blank at beginning), 44 lines to a page, signature marks.* Folio, old stamped morocco over oaken boards (worn).

[Venice: Thomas de Blauis], 1476

A GOOD SOUND AND PERFECT COPY, INTERNALLY, FROM THE FIRST PRESS OF DE BLAUIS, at Venice. It has very broad margins, and measures 10⅝ by 7¾ inches. Hain *5176; Proctor 4408.



ILLUMINATED PAGES IN A MANUSCRIPT HORÆ
OF THE FIFTEENTH CENTURY

[NUMBER 71]

A DELIGHTFUL MINIATURE HORÆ

71 **MANUSCRIPT HORÆ.** Miniature Manuscript Horæ, measuring 2⅞ by 4 inches, *written on 140 leaves of vellum in Gothic characters. Five exquisite miniatures in gold and colors within borders of elaborate floral and ornamental designs; nine large initials in colors on a burnished gold background, incorporated with floral and ornamental borders; capitals throughout are in burnished gold or colors.* Old red morocco, gilt fleurs-de-lis in compartments on back, large arms in gilt on both covers, gilt gauffered edges.

Sæc. XV

A VERY PLEASING AND UNUSUAL HORÆ IN MINIATURE, with the illluminations charmingly executed, the minute details indicating the hand of a skilful artist. The arms on the covers are similar to those of the Bertier family, incorporating the single figure of Taurus, although not charged with the six stars.

[SEE ILLUSTRATION]

72 **MANUSCRIPT HOURS OF THE VIRGIN.** A MOST REMARKABLE AND UNUSUAL MANUSCRIPT ON VELLUM, written in Latin, with divisional headings in Dutch, executed perhaps for a Dutch lady living in Bruges. *There are 184 leaves (the last one blank), exhibiting 10 beautiful full-page and 23 small illuminations by, or of the school of, Nicolas Spierinck, the famous Dutch miniaturist, ca. 1480-1486, examples of whose work are to be found in the British Museum and Bibliothèque Nationale, Paris. The illuminations are of extraordinarily fine and delicate execution. Each full-page picture, and divisional page, is surrounded by a full floreated border in which birds, animals, and occasionally small miniatures are introduced. There are several large elaborate illuminated initials, and many smaller ones throughout the text. The portrait of the lady for whom the manuscript was executed, occurs in the full-page illumination on folio 32b, the Stabat Mater.* A XVth Century note on the inner back cover states that "this book belongs to Jungfrau Pyrene de Meet of the Convent of St. Claire in Bruges near the Flemish embankment." The manuscript is in its ORIGINAL BINDING of stamped calf, with gilt gauffered edges, executed by JAN GUILEBERT of Bruges, *before* 1480. His name, "IOHANNES GVILEBERT", is impressed twice on each cover.

This binding is so rare that it has been reproduced in Léon Gruel's "Manuel de l'Amateur de Reliures", page 109, and by W. H. J. Weale on page 164 of his "Bookbinding in the South Kensington Museum, London". The present silver clasps were evidently supplied in the XVIIIth Century, to replace the original leather ones. The bookmarks are also of the XVIIIth Century. The last signature is sprung. Large octavo. Sæc. XV

LITERARY CONTENTS

Folios 1-16. Prayers for Special Saints. (Note St. Justus with prayer entirely in Dutch, folio 9); 17-23. Hours of the Cross; 24. Prayer to the Guardian Angel; 25-31. Hours of the Holy Ghost; 32-42. Mass of the Virgin and Sequences of the Gospels; 43. Hymn to the Holy Ghost; 44-45*a*. Seven Verses of St. Bernard; 45-46. Seven Wounds of Christ; 47-48. Prayer to the Holy Name; 49-54. Prayers to the Virgin; 55-56. Seven Sorrows of the Virgin; 57-59*a*. Prayer to the Virgin; 59*b*-60. Prayer to the Holy Face; 61-128. Hours of the Virgin; 129-146. Seven Penitential Psalms and Litany; 147-182*a*. Offices of the Dead and Prayers. On 182*a* and 182*b* several prayers have been added in an early XVIth Century hand.

LARGE (FULL-PAGE) ILLUMINATIONS

There are 10 beautiful full-page illuminations.

17*b*. The Crucification, with the Virgin, St. Anne and St. John, a priest and two Roman soldiers. Lanscape.

25*b*. Descent of the Holy Ghost. The Virgin seated, surrounded by the Apostles. Rayed Dove above. In the left border, the Trinity. (Note. The haloes are placed upon the *shoulders* of the two kneeling Apostles.)

32*b*. Stabat Mater. The Virgin, crowned, and holding the Christ Child, sits beneath a jewelled canopy held on either side by an Angel. To the right and left of her, an Angel with musical instrument. At the right, *a portrait of the lady for whom the book was made.* Robed in black, she kneels with clasped hands raised to the Virgin. From her mouth issues a scroll with the words "O mater dei Memento mei" (O Mother of God, be mindful of me). VERY FINE. (See Illustration.)

[DESCRIPTION CONTINUED ON NEXT PAGE BUT ONE]

"STABAT MATER"
ONE OF TEN BRILLIANT FULL-PAGE ILLUMINATIONS
IN A MAGNIFICENT MANUSCRIPT HORÆ
WITH PORTRAIT OF THE ORIGINAL OWNER

[NUMBER 72]

77*b*. The Visitation. The Virgin and St. Elizabeth, with St. Joseph in the background, within an elaborate landscape. In left border, the Betrayal.

88*b*. The Nativity. Before an elaborate brocade hanging, the Virgin adores the Child, before whom two Angels kneel worshipping. To the right, St. Joseph, kneeling. Landscape with the ox and ass on left. In field beyond, two figures. Above, bust of God the Father within a halo. In left border, Christ before Pilate.

97*b*. Adoration of the Magi. The seated Virgin, with the Child upon her lap. They both touch the cup offered by the eldest King, who kneels before them, while the two others are at either side. Landscape. In left border, the Road to Calvary. FINE.

102*b*. The Presentation in the Temple. The Virgin holding the Child stands before the high altar, at the back of which is the High Priest with a white cloth in his hand. St. Joseph with his rod, St. Elizabeth, St. Anne, and an attendant, are present. In left border, the Crucifixion.

119*b*. The Coronation of the Virgin. VERY FINE AND MOST UNUSUAL. (See Illustration.)

130*b*. David at prayer before the Ark of the Covenant. Above, an Angel with a sword. In left border, Salvator Mundi.

148*b*. A Funeral Service within a church. To the left, the Resurrection of Lazarus.

SMALL ILLUMINATIONS

There are 23 beautifully executed small illuminations.

1*a*. St. John the Baptist, with lantern and lamb.

1*b*. St. Adrian of Nicomedia, with hammer, anvil and sword.

2*b*. The Martyrdom of St. Sebastian.

4*b*. The Archangel St. Michael piercing Satan with a Cross staff.

6*a*. St. Catherine of Alexandria, with wheel of martyrdom and sword, kneeling upon Maximin.

7*b*. St. Barbara with palm, standing before the tower.

9*a*. St. Justus of Kent, with staff and scroll. *Prayer in Dutch.*

10*a*. St. Christopher, bearing the Christ Child across the river.

11*b*. St. Anne instructing the Virgin, who holds the Christ Child in her lap. UNUSUAL.

13*a*. St. Mary Magdalene, with jar of ointment, and palm.

14*a*. St. Godelieva of Ghistelles: Martyrdom—strangled with a cloth by two men. UNUSUAL.

15*a*. St. Heinrich (Eric of Sweden?), with falcon and hound.

16*a*. St. Margaret seated upon the dragon.

24*a*. Prayer to the Guardian Angel. *The husband of the owner of the book*, robed in black, kneels to the right, clasping the Angel's hand.

43*a*. Descent of the Holy Ghost (within an initial V).

44*a*. St. Bernard with crosier.

45*a*. The Crucifixion, with the Virgin and St. John.

47*a*. The Christ Child, seated upon a red cushion on a green sward, with ornamental gold background. In His right hand, the Cross with Crown of Thorns. In His left hand, a flowering rod. FINE AND UNUSUAL.

49*a*. The Virgin and Child, seated within a red-walled garden. Landscape.

52*a*. The Virgin and Child, and St. John, with the poisoned cup.

55*a*. Celebration of the Mass.

57*a*. The Pieta. The Virgin holds the dead body of Christ. St. Mary Magdalene at the right, and St. John at the left.

59*b*. Head of Christ, with Crown of Thorns, from which drops of blood rain upon His face. (This bears a resemblance to the famous head of Van Eyck.)

[SEE ILLUSTRATIONS ON PRECEDING AND OPPOSITE PAGES]

THE CORONATION OF THE VIRGIN
ONE OF TEN BEAUTIFUL FULL-PAGE ILLUMINATIONS
IN A FIFTEENTH CENTURY MANUSCRIPT HORÆ

[NUMBER 72]

73 **FITZGERALD (EDWARD).** Rubáiyát of Omar Khayám. Variorum Edition edited by Frederick H. Evans. Small 4to, boards, cloth back, uncut. London: Privately Printed, 1914

One of 300 copies hand-printed on hand-made paper at the Temple Sheen Press.

74 **KEATS (JOHN).** Odes Sonnets & Lyrics of John Keats. *Portrait.* Small 4to, boards, uncut. Portland: Mosher, 1922

The Mosher edition of the exquisite book of selections made by Robert Bridges and printed by Henry Daniel in 1895. One of 450 copies on Van Gelder hand-made paper.

75 **LE GALLIENNE (RICHARD).** Omar Repentant. Small oblong 12mo, Japan vellum boards, paper label, uncut. New York, [1908]

FIRST EDITION. One of 100 numbered copies printed on Japan vellum, with an additional quatrain, and signed by the author.

76 **MELVILLE (HERMAN).** Works. 16 vols., 8vo, cloth, uncut. London, 1922-4

STANDARD EDITION. One of 750 copies, signed by the publisher. The type has been distributed.

This set includes the final four volumes, and is the ONLY COMPLETE EDITION of Melville's works, containing ALL of his writings in prose or verse that his executors wish to be preserved.

The previously unpublished material now made available includes "BILLY BUDD," the novel left complete at his death by the author of the immortal "Moby Dick," but NEVER BEFORE PRINTED. A number of shorter prose pieces and nearly all the verse classed in Vol. XVI as "Miscellaneous Poems" have also been printed from the ORIGINAL MSS. As the bulk of the matter in the concluding four volumes is copyright, much of Melville's important work can be obtained ONLY IN THIS EDITION.

77 **MOORE (GEORGE).** Memoirs of My Dead Life. 8vo, boards, vellum back, cloth label, uncut. New York, 1920

AUTHOR'S EDITION. One of 1500 numbered copies privately printed for subscribers only. With a characteristic prefatory letter from the author.

77A **MOORE (GEORGE).** In Single Strictness. 8vo, boards, vellum back, cloth label, uncut. New York, 1922

FIRST AMERICAN EDITION. One of 1050 numbered copies privately printed for subscribers only, and signed by the author.

78 **[ROGERS (BRUCE).]** Dream-Children: A Reverie. By Charles Lamb. *Woodcut by Florence Wyman Ivins.* 12mo, wrappers, uncut. New York, 1923

One of 500 copies printed by Bruce Rogers.

79 **SYNGE (J. M.).** In the Shadow of the Glen. A Play in One Act. Square 16mo, wrappers.
New York: Published by John Quinn, 1904

FIRST AMERICAN EDITION. One of 50 numbered copies privately printed to secure the American copyright. This edition antedated the First London edition, and as Mr. Quinn sent most of the copies to Ireland, it is EXTREMELY RARE.

80 **WELLS (H. G.).** The Door in the Wall. Folio, boards, linen back, paper label, uncut. New York, 1911

VERY RARE. THE FIRST book printed in the now world-known "Kennerley" type designed by Frederic W. Goudy. One of 600 copies printed on hand-made paper at the Village Press. The text is complete, but this copy is without the photogravure illustrations by Alvin Langdon Coburn.

80A **ZOLA (EMILE).** Nana; La Terre; La Curée; L'Assommoir; Piping Hot; Germinal. Translated by Ernest Dowson, Arthur Symons, Havelock Ellis, and others. With introductory essays by George Moore, Henry James, Guy de Maupassant, and others. 6 vols., 8vo, cloth, paper labels, autograph of Zola in gilt on side. New York, 1924

This set of Six Masterpieces of Zola is one of 2050 sets issued for subscribers only. A MAGNIFICENT SET of the greatest works of the French master.

THE PROPERTY OF
MR. J. A. L. HYDE, NEW YORK
NUMBER 81

ORIGINAL ORDERLY BOOK COVERING THE ORGANIZATION OF THE AMERICAN ARMY BY GENERAL WASHINGTON, CONTAINING POSSIBLY NEW HISTORICAL MATERIAL

81 **SCULL (PETER, 2nd Lieutenant Pennsylvania Rifle Regiment).** ORIGINAL MANUSCRIPT ORDERLY BOOK, from July 8, 1775 (five days after Washington assumed command) to Oct. 26, 1775, all written at the camp before Boston. 52 pp.; and from May 26, 1777 to June 5, 1777, written at Middlebrook, N. J., 14 pp.; and, "Regulations for doing duty", 6 pp. Together 72 pp. (a few leaves missing which do not break the continuity), 4to, contemporary rough calf.

A CONTEMPORARY MANUSCRIPT OF THE HIGHEST HISTORICAL IMPORTANCE, containing General Orders by Generals Washington, Putnam, Lee, and Greene, and the regimental Commander, Col. Thompson, of the Pennsylvania Rifle Regiment. It covers the period of ORGANIZATION OF THE AMERICAN ARMY BEFORE BOSTON, by Gen. Washington, one of the most difficult tasks of his military career, when he turned a mob into a fighting unit, and its leaders from selfish partisans to army officers. Perhaps the most important historical feature is found in General Orders for the 5th of August forming a court to settle the ranks of officers and numbers of regiments, and transform the separate bodies into a CONTINENTAL ARMY.

"For the establishment of good order, & to prevent disputes between Officers as well as for fixing a regular and proper distribution of Commissions from the Continental Army, part of which are already arrived from the Congress, and the rest hourly expected, it is ordered that a meeting of the Field officers of each Brigade be held tomorrow Morning at 10 O'Clock who are to choose by ballot one out of the body to represent them in forming a court for the adjustment and final settlement of—first, the Ranks of the Regiments in the Continental Army and numbering each Regiment accordingly—as all differences and distinguishments are now to be laid aside the Regiments of the several Colonies that form the Continental Army are to be considered no longer as separate but a part of the whole Army of the united Provinces. Secondly. The Ranks of the Field Officers of all the Regiments forming the Continental Army. Thirdly. The rank of all the Captains and Subalterns and the Staff-Officers. . . ."

The results of this court were read in General Orders under date of Aug. 20, 1775:

"Regiments, of the Field officers, and of the Officers of every Regiment in their respective Brigades." In all, 38 regiments are named, 40 Lt. Colonels and 37 Majors.

Order after order tells of the court martial of officers and men for drunkenness, desertion, gambling, and conduct unbecoming an officer. Several were tried and convicted of being deficient in duty at the battle of Bunker Hill. On Aug. 1, 1775: *"The General thanks Major Tupper and the officers and soldiers under his command for their gallant and soldier like behaviour in possessing themselves of the Enemy's post at the light-house. . ."*

Under date of July 14th, Gen. Washington ordered: *"The General Officers and their Aid de Camps will be distinguished in the following manner.—viz. The Commander in chief by a blue ribbond wore across his breast between his Coat and waist-coat. The Major and Brigadier Generals by a pink ribbond wore in like-manner. The Aid de Camps by a Green-Ribbond."*

Stringent orders were issued for the outposts: *"For the future no Man shall be appointed to those important stations who is not a Native of this Country or has a wife and Family in it to whom he is known to be attach'd. . ."*

From New Jersey, under date of May 30, 1777, Gen. Washington notified the army *"that General Parsons form'd an expedition to the East end of Long Island under the command of Lt. Col. Meigs. . . After burning 11 Vessels loaded with one hundred & twenty tons of fresh forage, rum and other Articles, & one arm'd Vessel of 12 Guns they bro't off ninety prisoners & killed several of the enemy. . ."*

The writer of this orderly book became a Major in 1777, resigned in 1778 and became secretary of the Board of War. He died at sea in November, 1779.

[SEE ILLUSTRATION]

Regiments, of the Field officers, and of the Officers of every Regiment in their respective Brigades.

Regiments	Lieut.t Colonels	Majors.
1. Frye's	1 Wyman	1. Poor
2. W. Thompsons	2 Tyler	2 Clarke
3. Reed's	3 Hand	3 Browne
4. Learnard	4 Glaveland	4 Holman
5. Nixon	5 M.c Dufee	5 Jackson
6. J. Brewer	6 Hutchinson	6 Wilson
7. Stark	7 Shepherd	7 Putnam
8. Fellows	8 Moulton	8 Prentice
9. D. Brewer* (*cashierd)	9 Nixon	9 Magaw
10. Prescott	10 Holden	10 Green* (*resignd)
11. Poor	11 March	11 Sawyer
12. Varnam	12 Alden	12 Smyth
13. Parsons	13 Eager	13 Lilly
14. Hitchcock	14 Putnam	14 Angell
15. Church	15 Cornel	15 Tupper
16. Cotton	16 Babcock	16 Sprout
17. Little	17 Pitkin	17 D. Wood
18. Danielson	18 Stores	18 Sherban
19. Mansfield, (cashiné)	19 Smyth	19 Battrick
20. Read of Oxbridge	20 Clapp	20 Auston
21. Glover	21 Bond	21 Cady
22. Walker	22 Gilman	22 M. Wood
23. Whitcombe	23 Brickett	23 Cudworth
24. Doolittle	24 Robertson	24 Danielson
25. Woodbridge	25 Read	25 Leonard
26. Patterson	26 Baldwin	26 Lee
27. Bridge	27 Hayes	27 Collins
28. Sejeant	28 Buckminster	28 Hall
29. Huntingdon	29 Leonard	29 Brooks
30. Seammon	30 Miller	30 Stacy
31 Phinney	31 Whitney	31 Mitchel
32. Ward	32 Johonnot	32 Johnson

FIRST OFFICIAL RANKS OF THE FIRST CONTINENTAL ARMY
FROM ORIGINAL ORDERLY BOOK

[NUMBER 81]

THE PROPERTY OF
MR. JAMES H. GANNON
PARIS, FRANCE

NUMBERS 82-84

THREE "O. HENRY" MANUSCRIPTS

82 **HENRY (O.).** COMPLETE AUTOGRAPH MANUSCRIPT of his story, "The Charity that Ended at Home." 1973 words, written in pencil, on one side of the leaf only, on 22 pages, 4to, of the yellow paper that he used after coming to New York. Signed twice, "O. Henry," on the first page, and stamped "Everybody's Dec-4 1908." It was originally intended for the March issue.

This story does not appear under the present title in any of the volumes in which O. Henry's tales were reissued, and is APPARENTLY UNPUBLISHED except for its first appearance in *Everybody's Magazine*. It is a thoroughly characteristic story, with a thoroughly characteristic conclusion.

83 **HENRY (O.).** ORIGINAL AUTOGRAPH MANUSCRIPT of the opening of his story, "The Street of Lies." Written in pencil, on one side of the leaf only, on 17 pages, 4to, and signed with his initials, "O. H.", in the upper left corner of the first page.

This story was originally written for *Everybody's Magazine*, and does not appear under the present title in any of the volumes of O. Henry's collected stories. Except for its first appearance in *Everybody's*, it is APPARENTLY UNPUBLISHED, unless the whole of the opening was recast, and the name of the principal character—John Maury—afterwards changed.

84 **PORTER (SYDNEY—O. Henry).** ORIGINAL MANUSCRIPT CONTRACT between Sydney Porter and the Editor of *Everybody's Magazine* for a series of twelve stories. Signed in full by Sydney Porter and John O'Hara Cosgrave, the Editor. 3 pages, 4to. Aug. 5, 1905.

THIS IS AN EXTREMELY INTERESTING DOCUMENT, written throughout in the autograph of Mr. Cosgrave, in ink, and carefully designed to induce O. Henry to observe the terms of his agreement with the magazine. He was to write twelve stories in twelve months, delivering the manuscript of one story on the first day of each month. He was to receive $550 for each story, but if he was late in turning in his manuscript for any month he was to be penalized $100. *Everybody's*, on its own part, agreed to pay the stipulated price before the fifth of the month. The contract also provides for the possibility of any of the stories proving unacceptable—not a very likely contingency. It is a fair and indeed generous contract, valuable especially now for the light it throws on O. Henry's personality, and the methods that had sometimes to be adopted to counteract his bohemian irresponsibility. Money he always needed; it flowed through his hands like water. *Everybody's* was perfectly willing to give him money, on a scale that would have astonished him when he first came to New York; but the magazine wanted its stories on time. As O. Henry was rapidly becoming a very busy man, as well as a temperamental one, the editor tried to help him to observe a regular schedule—not an easy matter in view of his obligations. For example, Robert H. Davis, then of the New York *World*, once arranged with him to furnish a story every week for a year. This was in addition to his magazine work. Genius, therefore, had necessarily to be industrious, and might have been pardoned for a little occasional delay.

THE PROPERTY OF
MR. H. A. BUNKER, JR.
WARD'S ISLAND, N. Y.

NUMBERS 85-95

85 **BEARDSLEY (AUBREY).** The Savoy. An illustrated Quarterly. *Cover decorations and illustrations by Aubrey Beardsley.* Edited by Arthur Symons. 3 vols., 4to, decorated cloth, uncut, original wrappers as issued bound in. London, 1896

FIRST EDITION, bound up from the original numbers. Contains contributions by Beardsley, Beerbohm, Dowson, Yeats, Symons, and others. One of the most remarkable magazines of modern times.

86 **BLAKE (WILLIAM).** Figgis (Darrell). The Paintings of William Blake. *With 16 plates in color and 84 in collotype.* 4to, boards, buckram back. London, 1925

One of 900 copies, of which 210 were reserved for America. This is probably the latest work on the subject.

87 **DOWSON (ERNEST).** Les Liaisons Dangereuses, by Choderlos de Laclos. Translated by Ernest Dowson. *Illustrated.* 2 vols., 8vo, half vellum. London: Privately Printed, 1898

FIRST EDITION of this translation. One of 360 copies.

88 **JOYCE (JAMES).** Ulysses. Thick small 4to, original wrappers, uncut. In a blue cloth slip case. Paris, 1922

FIRST EDITION. ONE OF 100 COPIES ON DUTCH HAND-MADE PAPER, SIGNED BY THE AUTHOR.

89 **KELMSCOTT PRESS.** Morris (William). The Wood beyond the World. *Woodcut frontispiece by Sir Edward Burne-Jones, borders and initials.* 8vo, limp vellum, uncut, with ties. [Hammersmith: Kelmscott Press, 1894]

One of 350 copies.

90 **KELMSCOTT PRESS.** Rossetti (Dante Gabriel). Ballads and Narrative Poems. *Woodcut borders and initials.* 8vo, limp vellum, uncut, with ties.
[Hammersmith: Kelmscott Press, 1893]

One of 310 copies.

91 **KELMSCOTT PRESS.** Rossetti (Dante Gabriel). Sonnets and Lyrical Poems. *Woodcut borders and initials.* 8vo, limp vellum, uncut, with ties.
[Hammersmith: Kelmscott Press, 1894]

One of 310 copies.

92 **LANG (ANDREW).** XXII Ballades in Blue China, 1880; XXII and X-XXXII Ballades in Blue China. *Etched frontispiece,* 1881. 2 vols., 16mo, parchment wrappers, uncut. In a half morocco slip case. London, 1880-1

FIRST EDITION. XXII Ballades being the scarce First Issue, with the preliminary leaf, "A Ballade of XXII Ballades." With the John Quinn bookplate.

93 **LAWRENCE (D. H.).** The Rainbow. 12mo, cloth, uncut. London, [1915]

THE VERY RARE FIRST EDITION, which was suppressed, and the supposition is that very few copies escaped destruction. With the John Quinn bookplate.

94 **NONESUCH PRESS.** Burton (Robert). The Anatomy of Melancholy. *Illustrated by E. McKnight Kauffer.* 2 vols., folio, decorative boards, vellum backs, uncut. London: Nonesuch Press, 1925

VERY FINE COPY. One of 750 copies on Dutch paper, numbered.

95 **SWINBURNE (A. C.).** Dead Love. 8vo, original brick-red wrappers, uncut. London, 1864

THE GENUINE FIRST EDITION, with the designating mark of genuineness present, i.e. the "L" of London in the imprint being directly over the "R" in Parker. In the spurious issue it is over the blank space between "Parker" and "And".

"Dead Love" first appeared in *Once a Week* for October 11, 1862, and a copy of that issue is included with the above.

THE PROPERTY OF THE ESTATE OF THE LATE NATHAN S. KAPLAN PETROGRAD AND PARIS

NUMBERS 96-98

96 **GILLRAY (JAMES).** Works. With the Addition of Many Subjects never before Collected. *Numerous reproductions of the caricaturist's work, comprising in all, nearly 600 subjects.* Royal folio, half contemporary red morocco (worn, some marginal tears). London: Bohn, n.d.

A BRILLIANT PRINTED HORÆ ON VELLUM

97 **PRINTED HORÆ.** Ces presentes heures a lusaige de Rome furet acheuez le xvi. jour de Septembre. Lan Mil CCCC. iiii. xx et xviii pour Simon Vostre. *Title-page containing the device of Philippe Pigouchet, with the anatomical man on verso; 22 large woodcuts and 34 small woodcuts, all except the anatomical man brilliantly illuminated in gold and colors; text in Black Letter within a border on two sides, pictorially depicting the Dance of Death, Scenes in the Life of Christ, etc.* 8vo, old red morocco, gilt back, gilt borders with corner fleurons, gilt edges. Paris: Simon Vostre, 1498

A SUPERB COPY OF THIS EARLY PRINTED HORÆ ON VELLUM, WITH MOST BRILLIANT ILLUMINATIONS. The large woodcuts are of two sizes, and where the larger of the two appear, the woodcut border is also splendidly illuminated.

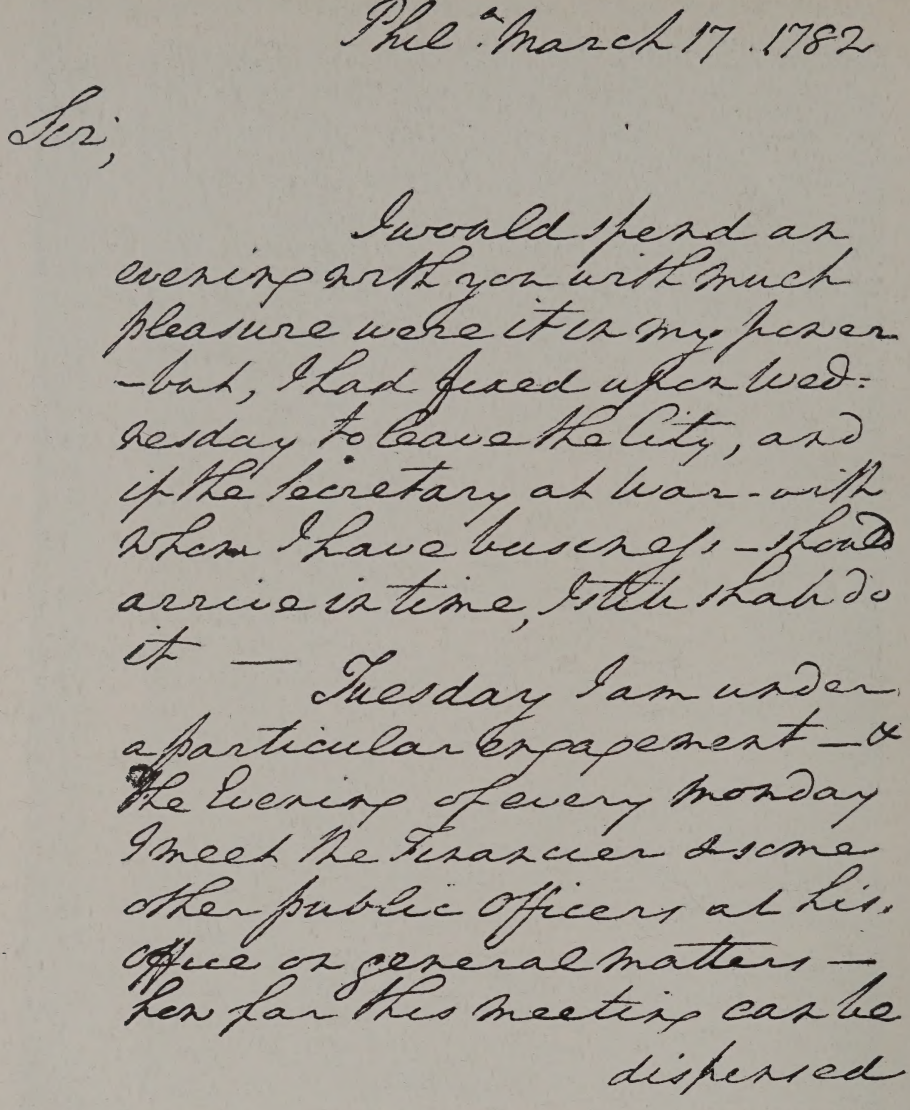
The large woodcuts represent: The Death of John; The Betrayal of Christ; The Adoration of the Magi; Day of Armageddon; Susanna bathing; Dives and Lazarus; The Last Trumpet, besides the usual illustrations of the early and final events in the life of Christ.

[SEE ILLUSTRATION]

GLORIA · IN · EXCELSIS · DEO · ET · IN · TERRA · PAX ·
exurgēs ioseph a sōno accepit cōiugē suam.
Puerū filiū suum primogenitū & pānis eū. &c.
Deus in adiutoriū meū intende
ad adiuuandū me festina
et filio: et spiritui sancto
sicut erat in

AN ILLUMINATED PAGE FROM A PRINTED BOOK OF HOURS, 1498

[NUMBER 97]



Phil.a March 17. 1782

Sir;

I would spend an evening with you with much pleasure were it in my power — but, I had fixed upon Wednesday to leave the City, and if the Secretary at War — with whom I have business — should arrive in time, I still shall do it — Tuesday I am under a particular Engagement — & the Evening of every Monday I meet the Financier & some other public Officers at his Office on general matters — how far this meeting can be dispensed

FIRST PAGE OF WASHINGTON'S SIGNED LETTER TO THOMAS PAINE

[NUMBER 98]

GEORGE WASHINGTON WRITES TO THOMAS PAINE ABOUT CHARLESTOWN

98 **WASHINGTON (GEORGE).** A. L. s., 3 pp., 4to. Philadelphia, March 17, 1782. To Mr. (Thomas) Paine. (Slight repair through address, and tears in blank portions at seal.) Framed between glass.

"I would spend an evening with you with much pleasure were it in my power . . . the evening of every Monday I meet the Financier and some other public officers . . . my sentiments with respect to the evacuation of Charles Town accords with yours; and I believe this Post will be given up, notwithstanding the disaster which the Brest Fleet has met with; unless G. Britain can do more than acquire a momentary superiority in the West Indies and on this Coast . . ."

[SEE ILLUSTRATION]

Two o' clock —

Sir,

I showed the inclosed political ballad to my lord Glencairn, to have his opinion whether I should publish it; as I suspect my political tenets, such as they are, may be rather heretical in the opinion of some of my best Friends. —— I have a few first principles in Religion and Politics which, I believe, I would not easily have ~~smith~~; but for all the etiquette of, by whom, & in what manner, &c. I would not have a dissocial word about it with any one of God's creatures; particularly, an honored Patron, or a respected Friend. — His Lordship seems to think the piece may appear in print, but desired me to send you a copy for your suffrage. I am, with the sincerest gratitude for the notice with which you have been pleas'd to honor the rustic Bard, Sir, your most devoted ~~humble~~ Servt. Robt. Burns

ROBERT BURNS' LETTER TO HENRY ERSKINE
(SLIGHTLY REDUCED)

[NUMBER 99]

THE PROPERTY OF MR. SIDNEY MASON BLOOMFIELD, N. J.

NUMBER 99

A DELIGHTFUL ROBERT BURNS LETTER

99 **BURNS (ROBERT).** A. L. s., 1 p., 4to. No place or date, but written at Two o'clock. To Henry Erskine, Dean of Faculty, Edinburgh. Skilfully repaired in folds and blank portions.

A MOST INTERESTING LETTER, WRITTEN IN ONE OF BURNS' SERIOUS MOODS, in relation to a political Ballad which he has written. He has shown it to Lord Glencairn, who thought it proper to be printed, and he sends it with this letter (although the ballad itself is not present) to Erskine for his approval.

"*I suspect my political tenets, such as they are, may be rather heretical in the opinion of some of my best Friends. I have a few first principles in Religion and Politics which, I believe, I would not easily part with; but for all the etiquette of, by whom, in what manner, &c. I would not have a dissocial word about it with any one of God's creatures; particularly, an honored Patron, or a respected Friend*"; etc.

[SEE ILLUSTRATION ON PRECEDING PAGE]

FROM A NEW YORK COLLECTION

NUMBERS 100-113

100 **CRUIKSHANK COLORED ILLUSTRATIONS.** The Humorist: A Collection of Entertaining Tales, Anecdotes, Epigrams, Bon Mots, &c., &c. *With colored etchings by George Cruikshank.* 4 vols., 12mo, crushed blue levant morocco, backs panelled and gilt tooled, sides with fillet borders and panels, gilt corner-ornaments, inside gilt dentelles, gilt edges, by Riviere. London: J. Robins, 1819-20

THE PLATES IN ALL FOUR VOLUMES AGREE WITH DOUGLAS'S REQUIREMENTS FOR THE FIRST ISSUE; the title-page of Vol. I, however, has both the volume-number and the date, and the story of Dr. Johnson occurs at p. 43; the "Epitaph on a Dyer" at p. 46. Some of the plates have been retouched with color.

101 **CRUIKSHANK COLORED ILLUSTRATIONS.** Phrenological Illustrations; or, An Artist's View of the Craniological System of Doctor's Gall and Spurzheim. *Vignette on title and 6 colored plates, by George Cruikshank.* Oblong 4to, polished calf, gilt, by Riviere.
London: Published by George Cruikshank, 1827

FINE COPY. The plates are dated 1826. With the E. H. Hill bookplate.

102 **DUTCH MASTERS.** Catalogue of a Loan Exhibition of Paintings by Old Dutch Masters, held at the Metropolitan Museum of Art in connection with the Hudson-Fulton Celebration, September-November, 1909. By Wilhelm R. Valentiner. *Numerous reproductions.* 4to, blue morocco, back and sides with gilt fillets, replica of the "Half Moon" in gilt on front cover, doublures and fly-leaves of blue watered silk, uncut, by Sherman. In a cloth case.
New York: The Metropolitan Museum of Art, 1910

104 **MATHEWS (CHARLES).** Mr. Mathews 'At Home.' *Colored frontispiece and two uncolored character portraits inserted.* 12mo, half red morocco, by R. W. Smith.
London, [1822]

105 **MILMAN (HENRY HART).** Collected Works. 14 vols., 8vo, green polished calf, gilt backs, by Zaehnsdorf.
London: John Murray, 1863-70

HANDSOME COPIES OF THESE HISTORICAL WORKS. Comprising: History of the Jews, 3 vols., 1863; Latin Christianity, 9 vols., 1864; Annals of St. Paul's Cathedral, 1869; Essays. First Edition, 1870.

106 **MURPHY (JAMES CAVANAGH).** The Arabian Antiquities of Spain. *Numerous plates.* Imp. folio, half red morocco, gilt edges (rubbed). London, 1815

A MAGNIFICENT WORK, containing over 100 fine engraved plates, by Le Keux, Finden, Landseer, George Cooke, and others, representing the Architecture, Sculpture, Paintings, Mosaics, Ornaments, Costumes, Porcelain, etc. The text plates are in remarkably clean state.

107 **OMAR KHAYYAM.** Rubáiyát of Omar Khayyám, the Astronomer-Poet of Persia. Rendered into English verse by Edward Fitzgerald. *With an accompaniment of drawings by Elihu Vedder.* Imp. 4to, brown morocco, front cover with embossed and gilt panel, wide inside gilt borders, doublures and fly-leaves of white satin with flower and fruit design, gilt edges. Boston, 1884

LARGEST PAPER COPY. One of 100 copies with the text on Japan vellum and mounted. Autographed by Elihu Vedder.

108 **PALLISER (MRS. BURY).** History of Lace. *Profusely illustrated, some reproductions in color.* 8vo, cloth (back faded), gilt edges. London, 1865

FIRST EDITION.

109 **POE (EDGAR ALLAN).** Works. Introduction by Charles F. Richardson. *With illustrations, head and tail-pieces, etc.* 10 vols., 8vo, three-quarter green crushed levant morocco, backs panelled and gilt tooled, with flowers of red morocco inlaid, uncut. New York: Putnam, 1902

TAMERLANE EDITION. One of 300 copies, with the frontispiece in two states, one colored.

110 **QUINN (JOHN).** Complete Catalogue of the Library of John Quinn. *Portraits and facsimiles.* 2 vols., 8vo, cloth. New York, 1924

With the printed prices bound in at end. The most complete catalogue of the First Editions of modern and esteemed authors, private presses, etc., available, with the prices realized at auction. Includes the famous Conrad collection and the much-quoted biographies.

111 **ROWLANDSON COLORED PLATES.** The Grand Master; or, Adventures of Qui Hi in Hindostan. A Hudibrastic Poem in Eight Cantos, by Quiz. *Illustrated with folding colored frontispiece, colored title-page, and 26 full-page humorous colored plates, all by Rowlandson.* Royal 8vo, contemporary half calf. London: Thomas Tegg, 1816

FIRST EDITION. This work is a satire on the first Governor-General of India, the famous Warren Hastings.

112 **SWINBURNE (ALGERNON CHARLES).** Unpublished Verses by Algernon Charles Swinburne (1866). In the Album of Adah Menken. 8 pp., 12mo, crimson crushed levant morocco, gilt back, line borders on sides, inside dentelles, by the Club Bindery. N.p., n.d.

A VERY FINE COPY. With the E. B. Holden bookplate.

113 **WALPOLE (HORACE).** Letters. Edited by Peter Cunningham. Now First Chronologically Arranged. *Portraits.* 9 vols., thick 8vo, three-quarter green crushed levant morocco, gilt backs, gilt edges, by Bayntun. London: Richard Bentley, 1857-9

CHOICE COPY OF THE FIRST EDITION, under the editorship of Peter Cunningham. EXTRA-ILLUSTRATED by the insertion of about 385 portraits and illustrations, some in colors, many of the plates mounted and inlaid to size.

THE PROPERTY OF
MR. J. D. TAYLOR
BOSTON, MASS.

NUMBER 114

A MAGNIFICENT LINCOLN MANUSCRIPT
ABRAHAM LINCOLN COPIES FOR A FRIEND
"A HOUSE DIVIDED AGAINST ITSELF CANNOT STAND"

114 **LINCOLN (ABRAHAM).** AUTOGRAPH MANUSCRIPT (in pencil), 2 pp., 8vo, certified and endorsed in ink, with his signature, by Lincoln. N.p., Dec. 7, 1860. Inlaid and framed between glass. (Somewhat cracked in folds and slightly discolored.)

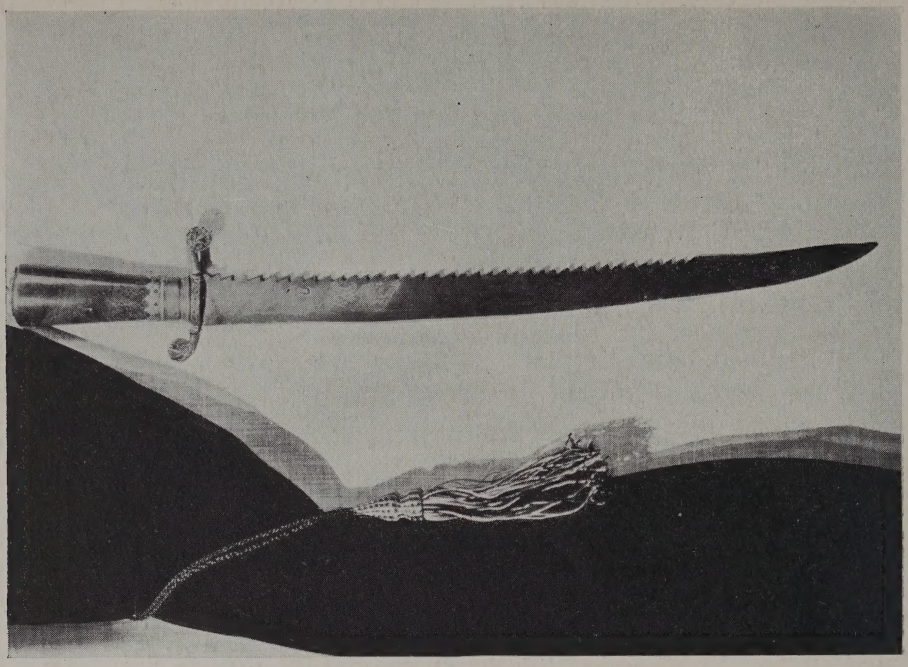
When Abraham Lincoln copied the above extract from his speech of Jan. 16, 1858, he undoubtedly did so from the "tablet of his mind" instead of from the printed page, since it varies from that in a slight degree. He wrote, "*We are now far into the fifth year since a policy was initiated with the avowed object and confident promise of putting an end to slavery agitation—under the operation of that policy, that agitation has not only ceased, but has constantly augmented—I believe it will not cease till a crisis shall have been reached and passed—A house divided against itself cannot stand. I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved. I do not expect the house to fall; but I do expect it will cease to be divided—It will become all one thing or all the other. Either the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in cause of ultimate extinction; or its advocates will push it forward till it will become alike lawful in all the States old as well as new, North as well as South.*" Then, in ink: "*The foregoing, in pencil, in my own hand, is a copy of an extract of a speech of mine delivered Jan. 16, 1858, which I now state at the request of Mr. E. B. Pease. Dec. 7, 1860. A. Lincoln.*" Below this endorsement there is pencilled a note in the hand of Asher Taylor: "*Autograph of Abraham Lincoln, made for Asher Taylor, 1860.*"

[SEE ILLUSTRATION]

The foregoing, in pencil, in my own hand, is a copy of an extract of a speech of mine delivered Jan 16. 1858, which I now state at the request of Mr E. B. Pease
Dec. 7. 1860. A. Lincoln

LINCOLN'S CERTIFICATION ON THE AUTOGRAPH TRANSCRIPTION
OF HIS IMPORTANT AND WELL-KNOWN SPEECH
ON SLAVERY AND THE UNION

[NUMBER 114]



A CUTLASS OWNED BY WASHINGTON

[NUMBER 115]

THE PROPERTY OF MR. ROBERT E. LEE SPOTSWOOD MOBILE, ALA.

NUMBER 115

A CUTLASS OWNED BY GEORGE WASHINGTON

115 **WASHINGTON (GEORGE).** HIS CUTLASS, 23 inches long, with onyx handle, and brass ornamentation at base, including the protecting arm; the end of the handle also has a brass ornament fastened in place by a brass-headed pin. On the face of the blade is engraved THE MONOGRAM "G. W." beneath a crown, to which the engraver has added floral designs, extending some six inches toward the hilt. The stamp or cipher of the maker appears on both sides of the blade, but is undecipherable.

This was originally a TWO-EDGED WEAPON AND WAS WORN BY WASHINGTON WHEN INSPECTING HIS TROOPS. At a later date one edge was cut "saw-tooth" for use in pruning.

In a letter dated January 29, 1890, Mr. W. A. U. Spotswood, grandson of General Alexander Spotswood, states: "*The following is the history of the Sword which you have seen to-day, once owned by Genl. Washington . . . It was presented to my grandfather Genl. Alexander Spotswood of Spotsylvania County, Va., in the year 1798, just one year before Washington's death. It was originally a two edged Sword, worn by Washington when he inspected his troops . . . My Father came in possession of it by the Will of his Father, and I was presented with it at my Father's death; and it has been in the Spotswood family ever since the date of its presentation by Genl. Washington to my Grandfather . . .*" *etc.* This authenticating document, with others, accompanies the cutlass.

A MOST INTERESTING MEMENTO OF THE GREAT LEADER, THE AUTHENTICITY OF WHICH IS FURTHER ATTESTED BY THE FOLLOWING ENTRY IN THE RECORDS OF THE SETTLEMENT OF WASHINGTON'S ESTATE, among the papers in the Collection of Mr. Lloyd W. Smith of New York, who has

generously placed this information at our disposal: *"Private sale which took place upstairs amongst the legatees to be settled on the final adjustment without interest General Spotswood A Saw Sword $4.00"*. From this entry it is obvious that the tradition in the Spotswood family that Washington presented this cutlass to General Spotswood is incorrect and that he bought it at the time of Washington's death.

On the cover of *The Literary Digest* for February 23, 1924, appeared a reproduction of a painting of "Washington Crossing the Delaware," by Emanuel Leutze. In this picture a short sword or cutlass is shown in scabbard, the upper portion—handle and hilt—exactly representing the handle and hilt of the present cutlass. That illustration is included with the authenticating documents. The scabbard and belt, Mr. Spotswood states in his letter, were lost when his father lived near Springfield, Illinois.

[SEE ILLUSTRATION]

THE PROPERTY OF A NEW YORK COLLECTOR

NUMBERS 116-124

AUTOGRAPH PRESENTATION COPY

116 **BURROUGHS (JOHN).** Pepacton. 12mo, cloth (rubbed). Boston, 1881

FIRST EDITION. AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, inscribed: *"To G. M. Williamson from his friend John Burroughs."*

COMPLETE ORIGINAL MANUSCRIPT OF CONRAD'S STORY "THE RETURN"

117 **CONRAD (JOSEPH).** COMPLETE ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE RETURN." About 22,000 words. Written in 1897, in ink on 113 quarto pages, on one side of the leaf only. In a brown cloth folder, enclosed in a brown crushed levant morocco solander case, by Bradstreet.

This is the COMPLETE ORIGINAL AUTOGRAPH MANUSCRIPT, paged in ink by Conrad, and headed on the first page by his caption "The Return." This caption is repeated at the left of the first line of each page of the manuscript, which contains numerous autograph corrections, deletions and additions throughout, while on the last page he has written: *"The End. 22,000. Stanford-le-Hope. 24th Septer 1897."* It was published as the fourth story in "Tales of Unrest," 1897.

Round the manuscript Conrad has placed a wrapper inscribed in his autograph:

"The Return
pp 1-113.
Complete.
finished in Sepr 1897."

(*4th Story in the Tales of Unrest*)

In a letter to Mr. John Quinn, Conrad wrote when forwarding the manuscript: "You'll notice that the MS is of the same period, and, in fact, the *Nigger* was finished in Feb. '97. Then I wrote *Karain* and immediately after *Karain* I wrote the *Return* which I see is dated Sepr '97." A facsimile of this statement accompanies the manuscript.

THIS IS ONE OF THE BEST AND MOST INTERESTING OF THE LONGER CONRAD MANUSCRIPTS, AND SHOWS HIS HANDWRITING IN ITS MOST ATTRACTIVE FORM. With the John Quinn bookplate.

[SEE ILLUSTRATION ON FOLLOWING PAGE]

The Return.

The inner circle train from the City rushed impetuously out of a black hole and pulled up with a discordant grinding racket in the smirched twilight of a West End station. A line of doors flew open and a lot of men stepped out headlong. They had high hats, healthy pale faces, dark overcoats and shiny boots; they held in their gloved hands their umbrellas and stiffly folded evening papers that screened stiff dirty rags of a greenish, brownish, or whitish colour. Alvan Hervey stepped out with the rest a smouldering cigar between his teeth. A disregarded little woman in rusty black, with her cloak arms full of parcels, ran along in distress, bolted suddenly into a third class compartment, and the train went on. The banging of carriage doors burst out sharp and spiteful like a fusillade; an icy draught mingled with acrid fumes swept the whole length of the platform and made a tottering old man wrapped up to his ears in woollen comforters stop short in the moving throng to cough violently over his stick. No one spared him a glance.

Alvan Hervey passed through the ticket gate. Between the bare walls of a sordid staircase men clambered rapidly; their backs appeared alike, almost as if they had been wearing a uniform; their indifferent faces were varied but somehow suggested kinship in line through the traces of a band of brothers who through prudence, dignity, disgust or foresight would resolutely ignore each other; and their

FIRST PAGE OF THE ORIGINAL MANUSCRIPT OF
"THE RETURN" BY JOSEPH CONRAD, 113 PAGES
(SLIGHTLY REDUCED)

[NUMBER 117]

WITH A SHEET OF THE ORIGINAL MANUSCRIPT

118 **INGERSOLL (ROBERT G.).** Voltaire. A Lecture. 12mo, half blue levant morocco. New York, 1913

WITH A SHEET OF THE ORIGINAL MANUSCRIPT INSERTED.

119 **MOORE (GEORGE).** The Brook Kerith. A Syrian Story. 8vo, green crushed levant morocco, line borders on back and sides, doublures and end leaves of golden moiré silk, uncut, by the French Binders. Edinburgh, 1916

FIRST EDITION. One of 250 copies of the Edition de Luxe, signed by the author.

YEATS' FIRST PUBLISHED WORK INSCRIBED BY HIM

120 **YEATS (WILLIAM B.).** Mosada. A Dramatic Poem. *Frontispiece portrait, by J. B. Yeats.* 8vo, original buff wrappers. In protecting covers and enclosed in a green levant morocco solander case. Dublin, 1886

THE VERY RARE FIRST EDITION OF THE AUTHOR'S FIRST PUBLISHED WORK. ON THE INSIDE OF THE FRONT WRAPPER YEATS HAS WRITTEN:

"The first copy that I have seen in many years. The play was published in the Dublin University Review and from that reprinted in the present form and had of course no success of any kind. It was my father who insisted on the portrait, as he refused to consider anybody's diffidence where a portrait was concerned, it was also his insistence that kept me bearded. W. B. Yeats, Nov. 10, 1923."

ON THE BLANK PORTION AT THE END OF THE PLAY, YEATS HAS WRITTEN: *"I read this through for the first time since it was published. I wrote it when I was twenty one";* etc.

WITH A FULL-PAGE SIGNED INSCRIPTION BY THE AUTHOR

121 **YEATS (WILLIAM B.).** The King's Threshold. A Play in Verse. 8vo, boards, uncut. In a half morocco slip case. New York: Printed for Private Circulation, 1904

One of 100 copies privately printed by Mr. Quinn. ON THE FLY-LEAF IS A FULL-PAGE INSCRIPTION BY THE AUTHOR ABOUT THIS BOOK:

"This was the first play in verse of mine, that played reasonably well. It was written at a time when the Irish National Theatre was fighting for the right . . .the play was our point of view. It was beautifully played by Frank Fay as Seancan. This version is however imperfect in many ways. I have gone carefully over the play, re-writing a great deal but while I write a new version is not yet published. All the first half is more or less here. W. B. Yeats.

"P. S. I write this within a mile or two of the Kings palace, where Seancan made his protest."

WITH SIGNED INSCRIPTION BY THE AUTHOR

122 **YEATS (WILLIAM B.).** Reveries over Childhood and Youth. 8vo, boards, linen back, uncut. In a half morocco slip case. Dundrum: The Cuala Press, 1915

One of 425 copies printed at the Cuala Press. This is accompanied by the porfolio containing two portraits, a colored view of "Memory Harbour," by Jack B. Yeats, and a Note by Yeats on "Memory Harbour." Cuala Press, 1915.

ON THE FLY-LEAF THE AUTHOR HAS WRITTEN "*'An aimless joy is a pure joy' W. B. Yeats, April 1919.*"

WITH AUTOGRAPH OF THE AUTHOR

123 **YEATS (W. B.).** The Cutting of an Agate. 12mo, cloth, uncut. In a half morocco slip case. London, 1919

On the title-page the author has written his name, with the date, May 3, 1923.

WITH SIGNED INSCRIPTION BY THE AUTHOR

124 **YEATS (WILLIAM B.).** The Trembling of the Veil. *Portrait.* 8vo, boards, vellum back, uncut.
London: Privately Printed for Subscribers only, 1922

FIRST EDITION. One of 1000 copies privately printed, signed by the author. On the fly-leaf the author has inscribed:

"For wisdom is a butterfly
And not a gloomy bird of prey.
W. B. Yeats, Nov. 10, 1923"

THE PROPERTY OF DR. JOHN B. MACKIE GLASGOW, SCOTLAND

NUMBER 125

WITH A SELF-PORTRAIT OF STEVENSON, AUTOGRAPHED

125 **STEVENSON (ROBERT LOUIS).** Catriona. A sequel to "Kidnapped." 12mo, original cloth.
London, Paris & Melbourne, 1893

FIRST EDITION. Laid down on one of the front fly-leaves is a self-portrait of Stevenson, EXECUTED IN PEN-AND-INK. THE DRAWING REPRESENTS STEVENSON SEATED AT A TABLE, HIS RIGHT ARM RESTING ON A BOOK, HIS LEFT HAND HOLDING HIS RIGHT. AN OLD-FASHIONED INKWELL IS ON THE TABLE, WITH A QUILL PEN STICKING IN IT. ON THE INNER MARGIN IS WRITTEN "*Yours most sincerely Robert Louis Stevenson.*"

[SEE ILLUSTRATION]

SELF-PORTRAIT OF STEVENSON
IN A FIRST EDITION OF "CATRIONA"

[NUMBER 125]

THE PROPERTY OF A LADY

NUMBERS 126-131

SPLENDID COLORED COPY OF KINGSBOROUGH'S "ANTIQUITIES OF MEXICO"

126 **KINGSBOROUGH (EDWARD, LORD).** Antiquities of Mexico: comprising Facsimiles of Ancient Mexican Paintings and Hieroglyphics, preserved in the Royal Libraries of Paris, Berlin and Dresden; in the Imperial Library of Vienna; in the Vatican Library; in the Borgian Museum at Rome; in the Library of the Institute at Bologna; and in the Bodleian Library at Oxford. Together with the Monuments of New Spain, by M. Dupaix. *About 1000 plates, mainly colored, containing many thousands of figures, embracing the remains of Mexican Architecture, Art, Religion, etc.; and many inedited manuscripts by Lord Kingsborough. The drawings, on stone, by Aglio.* 9 vols., atlas folio, half green morocco (very slightly rubbed), gilt edges. London, 1931-48

A FINE, CLEAN SET OF THIS SUPERB WORK, NOW EXTREMELY SCARCE. It was published at the expense of Lord Kingsborough, the first four volumes containing the plates and the others the text, several inedited memoirs written in different languages, and appendices in English. Vol. 7 contains Father Bernardino de Sahagun's important work: *"Historia de las Cosas de Nueva Espana."* Because the last two volumes were printed seventeen years after the others, the work is seldom found complete.

It was originally intended to issue the work in at least ten volumes, and a part of Vol. X was printed, consisting of *"Ritos Antiguos é Idolatrias de Los Indios de la Nueva Espana."* This occupies 60 pages, at the end of which is printed *"End of Vol. IX, which completes the work,"* although the signatures of these 60 pages are lettered Vol. X.

127 **KRYGOWSKI-LEMBERG (THADDEUS).** Orientalischer Archiv.: Polenteppiche (Polnische Knüpfteppiche). *Plates.* Imp. 8vo, wrappers. Leipzig, n.d.

Presentation copy, inscribed: *"To John Kimberley Mumford, Esq. as a small mark of regard and esteem. Sent by Dr. Thadd. Krygowski."* Manuscript corrections occur throughout the text.

128 **MARTIN (F. R.).** A History of Oriental Carpets before 1800. *With 22 (should be 33) fine plates wholly or partly in colors, 16 smaller colored plates in the text, and 377 monochrome illustrations.* 2 vols., in portfolios, atlas folio, boards and cloth (somewhat worn). Vienna, 1908

THE MOST ELABORATE WORK ON ORIENTAL CARPETS, containing descriptions of hitherto undescribed carpets in the Royal Collections of Sweden and Denmark, and the Imperial Collection of Turkey. Plates 2, 4, 5, 9, 10, 11, 21, 24, 25, 26, 28 are unfortunately wanting.

129 **RACINET (M. A.).** Polychromatic Ornament. *With 100 plates in gold and colors.* London, 1873; L'Ornement Polychrome. Deuxième série. *Cent vingt planches en couleur or et argent.* Paris, n.d. Together 2 vols., folio, three-quarter crimson levant morocco. London, 1873 and Paris, n.d.

CHOICE COPIES.

130 **ROBINSON (VINCENT).** Eastern Carpets. Preface by Sir George Birdwood. First and Second Series. *24 fine reproductions in colors.* 2 vols., folio, cloth, uncut.
London, 1882-3

FINE COPIES of both series.

131 **YERKES COLLECTION.** Oriental Carpets. With Critical Text by J. K. Mumford. *27 fine reproductions in color.* Large folio, enclosed in cloth portfolio. New York, 1910

One of 750 copies.

THE PROPERTY OF THE POMPOSA ART TRADING COMPANY NEW YORK AND PALM BEACH

NUMBER 132

TWO RARE VOLUMES OF MAPS

132 **COLORED MAPS.** Atlas. *Containing about 140 colored maps by De Lisle, Jaillot, N. de Fer, F. De Witt, Inselin, P. Placide, Homano, Visscher, W. Hacke, W. Morden, etc. Many have symbolic engravings; and the map of Malta contains 65 colored coats-of-arms of the Grand Masters of the Order of St. John.* 2 vols., atlas folio, boards, calf backs (covers worn, some plates loose).
[Leide: P. vander Aa, 1715?]

FINE COLLECTION OF RARE COLORED MAPS, with the unusual condition that most of them are dated, from 1700 to 1715. Laid in are 13 uncolored maps of Europe, 1741-57. Vol. 2 lacks 2 maps.

Contains 13 maps relating to America, some of which are VERY RARE, and two are apparently UNRECORDED by cartographers. They are:

Mappe-Monde. Leide: Pierre vander Aa, [1715]. Shows California as an Island.

Mappe-Monde. Par G. de Lisle. Paris, 1700.

Hemisphere Septentrional. Par G. de Lisle. Paris, 1714.

Hemisphere Meridional. Par G. De Lisle. Paris, 1714.

L'Amérique selon les nouvelles observations. Leide: Pierre vander Aa, n.d. Has an interesting cannibalistic scene engraved in one corner.

Carte du Canada. Par G. de Lisle. Paris, 1703.

Carte du Mexique et de la Floride. Par G. de Lisle. Paris, 1703.

Carte de la Terre Ferme du Perou, du Bresil et du Pays des Amazones. Par G. de Lisle. Paris, 1703.

Carte du Parawuay du Chili. Par G. de Lisle. Paris, 1703.

La Rivière de Missisipi, et ses Environs dans l'Amérique Septentrionale. Par N. de Fer. Paris, 1715. VERY RARE. Although others by the same author are listed, this map has apparently escaped the attention of Phillips, Lowery, and other cartographers.

A New Map of New England and Annapolis with the Countrys adjacent. London: C. Browne, n.d. With an inset of Boston Harbour. VERY RARE AND APPARENTLY UNRECORDED. Engraved by W. Binneman. This is probably a variety of the Senex map of the same region, but shows Annapolis in a different form from other cartographers, and a curious formation of the great lakes Erie, Ontario and Huron in a North and South line, and connected by water with the Chesapeak Bay and St. Lawrence River.

A Draft of the Golden Islands. By Wm. Hacke. A New Map of ye Isthmus of Darien. By Wm. Hacke & Rt. Morden. London, n.d.

A New Map of the English Empire in the Ocean, or West Indies. London: Chr. Browne, n.d.

THE PROPERTY OF MRS. GEORGE J. WILLS WHITE PLAINS, N. Y.

NUMBERS 133-135

WITH ORIGINAL DRAWINGS BY JOHN SLOAN

133 **KOCK (CHARLES PAUL DE).** Novels, Tales, Vaudevilles, Reminiscences and Life. Introduction by Jules Claretie. Translated by Mary Hanford. *Profusely illustrated with plates in two states, one being a proof on India paper signed by the artist; initials, headings and tail-pieces illuminated with water colors.* 26 vols., 8vo, full red levant morocco, sides and backs onlaid with floral designs in varicolored morocco and gilt tooled; doublures of cream morocco, onlaid with tulip designs in green and varicolored morocco, gilt tooled; cream morocco end-leaves, uncut, by the Harcourt Bindery. Boston: F. J. Quinby Company, [1903]

ROMAINVILLE EDITION. One of 26 lettered sets, of which this is letter P. Among the illustrations are several full-page ORIGINAL PEN-AND-INK SKETCHES AND WATER COLOR DRAWINGS, including 15 by John Sloan. There is also a series of 30 etchings by John Sloan, a set of which was recently acquired by the Metropolitan Museum of Art for the print department.

134 **LODGE (EDMUND).** Portraits of Illustrious Personages of Great Britain. With Biographical Memoirs of their Lives and Actions. *240 portraits in two states, one on Japan vellum.* 12 vols., 8vo, half rose levant morocco, gilt tooled backs, uncut. Boston: Dana Estes & Co., 1902

CONNOISSEUR EDITION. One of 250 copies.

135 **SCHILLER (FRIEDRICH) AND GOETHE (J. W. VON).** Works of Schiller and Goethe with Lives by Heinrich Duntzer and George H. Lewes. *Numerous plates in two states, one colored and the other a proof on India paper.* Schiller 10 vols., Goethe, 14 vols. Together 24 vols., 8vo, green levant morocco, gilt tooled, uncut.
Boston: F. A. Niccolls, [1902]

EDITION DES AMATEURS. No. 1 of 100 copies.

THE PROPERTY OF A LADY

NUMBERS 136-149

DEFINITIVE EDITION ON JAPAN VELLUM

136 **BALZAC (HONORE DE).** Works. *Numerous fine illustrations after French artists.* 53 vols., 8vo, cloth, uncut.
Philadelphia, [1898]

EDITION DEFINITIVE. Memorial Edition. One of 100 copies on Japan vellum, with the plates in two states, issued in the interest of La Société des Gens de Lettres for the Prix Barrie-Balzac. A SPLENDID SET, including the "Repertory" and the "Droll Stories."

ONE OF 50 COPIES WITH THE PLATES ON CHINA PAPER

137 **BURNS (ROBERT).** Complete Works. *Numerous illustrations.* 6 vols. in twelve, 8vo, half dark green crushed levant morocco, backs panelled and gilt tooled, uncut.
Philadelphia, 1895-6

AYRSHIRE EDITION. One of 50 copies with the plates on China paper. A FINE SET.

ONE OF 100 COPIES WITH THE PLATES IN THREE STATES

138 **BYRON (GEORGE GORDON, LORD).** Works. With his Letters and Journals, and his Life, by Thomas Moore. Edited and with an Introduction by Richard H. Stoddard. *Numerous illustrations.* 16 vols., 8vo, crimson crushed levant morocco, backs panelled and gilt tooled, Byron arms on sides, inside gilt borders, uncut. Boston, 1900

EDITION DES AMATEURS. One of 100 copies, signed by the editor, with the plates in three states, the frontispieces colored. A BEAUTIFUL SET.

HANDSOMELY BOUND, ONE OF 50 COPIES ON JAPAN VELLUM

139 **DUMAS (ALEXANDRE).** Celebrated Crimes. Translated by I. G. Burnham. *Illustrations after De Los Rios, Prodhomme, Wagrez, and others.* 8 vols., small 4to, three-quarter blue-grey crushed levant morocco, uncut. Philadelphia, [1895]

THE ARTIST'S ORIGINAL EDITION. One of 50 copies on Japan vellum, with the plates in two states.

140 **DURUY (VICTOR).** History of Greece. *With numerous fine maps and plates in color and monochrome.* 4 vols. in eight, imp. 8vo, half red morocco, backs tooled with gilt fillets. Boston, 1890

EDITION DE GRAND LUXE. One of 250 copies on Japan vellum.

HANDSOMELY BOUND EDITION DE LUXE

141 **FISKE (JOHN).** Writings. *Numerous illustrations.* 24 vols., 8vo, three-quarter maroon crushed levant morocco, backs panelled and finely gilt-tooled, uncut. Cambridge, 1902

EDITION DE LUXE. One of 1000 copies. A FINE SET.

142 **GOETHE (JOHANN WOLFGANG VON).** Works. *Illustrated by the Best German Artists.* 5 vols. in ten, imp. 8vo, limp blue morocco, doublures and fly-leaves of white watered silk, gilt edges (one or two vols. slightly rubbed). Philadelphia, [1885]

143 **HUGO (VICTOR).** Novels. *Profusely illustrated with full-page etchings and etched head pieces.* 14 vols., imp. 8vo, three-quarter red morocco, backs panelled and gilt tooled, uncut. Lacks "Last Day of a Condemned." Philadelphia, [1893]

A FINE SET OF THE NATIONAL EDITION.

144 **POE (EDGAR ALLAN).** Tales and Poems. *Numerous fine illustrations.* 6 vols., 4to, and 1 vol. facsimile MS. in folio, cloth, uncut. Philadelphia, n.d.

LARGE PAPER LIBRARY EDITION. One of 250 copies on Japan vellum, with the plates in two states.

JAPAN VELLUM LIBRARY EDITION

145 **SAND (GEORGE).** Masterpieces. Now for the First Time completely translated into English. *Numerous illustrations.* 20 vols., 8vo, cloth, uncut. Philadelphia, [1901]

JAPAN VELLUM LIBRARY EDITION. One of 1000 copies on Japan vellum, with the plates in two states.

146 **SCHILLER (FRIEDRICH VON).** Works. *Illustrated by the Greatest German Artists.* 4 vols. in eight, imp. 8vo, limp brown morocco, doublures and fly-leaves of white watered silk, gilt edges. Philadelphia, [1883]

A FINE SET.

JAPAN VELLUM SET

147 **SECRET MEMOIRS OF THE COURTS OF EUROPE.** *Numerous illustrations.* 24 vols., 8vo, cloth, uncut. Philadelphia, n.d.

One of 1000 copies on Japan vellum, with the plates in two states, the frontispieces colored.

THE FINE SMITH, ELDER, & CO. EDITION ON LARGE PAPER

148 **THACKERAY (WILLIAM MAKEPEACE).** Works. *Numerous vignettes and plates after the original illustrations.* 26 vols. in fifty-two, royal 8vo, half calf, gilt backs. London: Smith, Elder, & Co., 1878-86

One of 1000 copies on Large Paper, with the plates and vignettes on India paper. A BEAUTIFUL SET.

149 **UNIVERSAL CLASSIC MANUSCRIPTS.** *Facsimiles from Originals in the Department of Manuscripts, British Museum.* Edited by G. F. Warner. 2 portfolios, folio, half red morocco. Washington, [1901]

AUTOGRAPH EDITION DE LUXE. One of a limited number on Japan vellum, signed by S. M. Hamilton, author of the Special Introduction.

THE PROPERTY OF A NEW YORK COLLECTOR

NUMBERS 150-152

150 **FURNITURE.** Lenygon (Francis). Furniture in England from 1660 to 1760. *About 450 illustrations, including some colored plates.* 4to, half morocco, initials of former owner on back. London: B. T. Batsford, [1922]

151 **FURNITURE.** Odom (William M.). A History of Italian Furniture from the Fourteenth to the early Nineteenth Centuries. *Over 500 illustrations.* 4to, half morocco. Garden City, 1919

152 **STRATTON (ARTHUR).** The English Interior. A Review of the Decoration of English Homes from Tudor Times to the XIXth Century. *115 plates, some colored, and numerous text illustrations.* 4to, half morocco, initials of former owner on back. London: B. T. Batsford, [1920]

THE PROPERTY OF COMMANDER BAYNTUN HIPPISLEY STONEASTON PARK, SOMERSET, ENGLAND

NUMBERS 153-200

The following numbers, 153-200, will first be offered as one lot; but if the upset price be not reached, each number will be sold separately without reserve.

THE ADMIRAL BAYNTUN COLLECTION OF HISTORIC NAVAL DOCUMENTS

The following collection of autograph letters, important general orders and other memorable records of the great Admirals and naval events of the Nelsonian epoch, is the most astonishing discovery of its kind for many years, and will be of profound interest to all collectors and libraries. It contains historic documents, particularly those connected with Nelson and Collingwood, that are probably unique; and there is much matter of direct American relevance. No such documents are in the British Admiralty, the British Museum, or any institution in Europe or anywhere else.

The collection was acquired, during the course of his long naval career, by Admiral Sir Henry William Bayntun, who served under Nelson at Trafalgar; and it has never left the possession of his family. It is now the property of Commander Bayntun Hippisley, Stoneaston Park, Somerset, England, a direct descendant of the Admiral.

Admiral Sir Henry William Bayntun, G.C.B. (1766-1840), son of the British consul-general at Tripoli, entered the navy at an early age and was advanced to the rank of lieutenant in April, 1783. He served at the reduction of Martinique in 1794, and was promoted by Sir John Jervis (Lord St. Vincent) to the command of the Avenger sloop. With only one short intermission, he continued in the West Indies during the next ten years of active war and the short peace. On his return to England he was appointed to the command of the Leviathan, 74 guns, and was sent to the Mediterranean to join Lord Nelson, then blockading Toulon. He had thus a share in the pursuit of the French fleet to the West Indies and back, and in the crowning glory of Trafalgar, where the Leviathan was closely engaged, while breaking through the allied line, with the French flagship Bucentaure, the huge Santissima Trinidada (136 guns) and others, and then brought to action and captured the St. Augustin of 74 guns. At the funeral of Lord Nelson Captain Bayntun bore the guidon in the water procession from Greenwich Hospital. In 1807 he was present with the squadron under Admiral Murray which was sent to Buenos Aires to coöperate with the army. He became Rear Admiral in 1812, Vice Admiral in 1821, and Admiral in 1837. He was made K.C.B. in 1815, and advanced to G.C.B. in 1839.

NUMBERS 153-157

UNIQUE AND PRICELESS NELSON GROUP OF AUTOGRAPH LETTERS AND HISTORIC DOCUMENTS INCLUDING THE FAMOUS SECRET MEMORANDUM OF OCTOBER 9TH, 1805

153 **NELSON.** A COLLECTION OF 4 AUTOGRAPH LETTERS SIGNED, WITH 9 OTHER LETTERS OR DOCUMENTS SIGNED, ALL BUT TWO BY NELSON, and two small memoranda. Written at sea during the twelve months of vigilance preceding the decisive battle of Trafalgar on October 21, 1805, AND INCLUDING THE FAMOUS SECRET MEMORANDUM OF OCTOBER 9, conveying Nelson's complete plans and instructions for the coming battle. THERE IS ALSO WHAT IS BELIEVED TO BE AN ABSOLUTELY UNIQUE LIST OF THE SHIPS AND THE ORDER OF SAILING, SHOWING THE SINGLE AND DOUBLE PENDANTS, COLORED BY HAND. THIS SHEET IS SIGNED TWICE BY NELSON. The documents have not been skilfully hinged together, and in a few instances small portions of words at the end of a line have been hidden; but this can easily be rectified. Together 15 pieces, as listed below, comprising about 16½ pages folio and 7 quarto.

MANUSCRIPT ORDER, SIGNED, 2 pp., folio. Given on board the Victory at Sea the 5th October 1804. From Lord Nelson to Capt. Bayntun, instructing him to proceed with his ship the Leviathan to "*the Madalena Islands*" for coal, water, etc., and return to Rendezvous Number 97. Endorsed in Admiral Bayntun's autograph.

MANUSCRIPT ORDER, SIGNED, 2 pp., folio. Given on board the Victory at Sea the 15th: November 1804. From Nelson to the commanders of the ships, announcing the outbreak of hostilities with Spain, and giving his instructions for their conduct. Marked "*(a Copy)*" and signed "*Nelson & Bronte*" in another hand, but with Nelson's actual full autograph signature at the end.

MANUSCRIPT ORDER, SIGNED, 2 pp., folio. Given on board the Victory at Sea, the 15th. November 1804. From Nelson to Capt. Bayntun, directing him to proceed with the Ambuscade around Majorca and endeavor to fall in with Spanish warships, "*and on doing so to use your utmost endeavour to capture or destroy them, and also to seize and detain all Merchant Vessels belonging to the subjects of His Catholic Majesty . . . You are not to be longer absent from the Squadron than Twelve days . . . but return and join me between Cape St. Sebastian and Barcelona.*" Endorsed in Admiral Bayntun's autograph.

MANUSCRIPT ORDER, SIGNED, 2½ pp., folio. Given on board the Victory at Sea the 9th. December 1804. From Nelson to Capt. Bayntun, directing him to proceed with the utmost expedition to meet H. M. S. Phoebe between Toulon and Rendezvous Number 102, deliver a letter to Capt. Capel, and receive reports from him. Endorsed in Admiral Bayntun's autograph.

[DESCRIPTION CONTINUED ON NEXT PAGE BUT ONE]

Victory June 21st 1805

My Dear Bayntun

I always have occasion to feel obliged by your kind attentions. if I should want I will call upon your hospitality we shall yet get at the the Enemy if they are bound for the Med.n for which I cannot by my proceedings have any doubt. but I am not Infallible, I have sent a.d.c. Louis three Newspapers to May 3.rd the debates shew the Violence of Party. Petitions are flowing in a.g.t the restrictions being taken off the Roman Catholics. I am always My Dear Bayntun Your most obed.t Nelson & Bronte

Capt.n Bayntun

"BUT I AM NOT INFALLIBLE"
AUTOGRAPH LETTER SIGNED FROM NELSON
TO CAPTAIN BAYNTUN OF THE LEVIATHAN
FOUR MONTHS BEFORE TRAFALGAR

[NUMBER 153]

LETTER SIGNED, 2 pp., folio. Victory at Sea 1st. Feby. 1805. From Nelson to Capt. Bayntun. *"As it is of the utmost importance that the Fleet should not be separated at this very important crisis, I rely that most particular attention will be paid in order to prevent it, but should such a Circumstance unavoidably take place, it is absolutely impossible for me to point out precisely the place where the fleet may be found, as my movements must depend upon such information as I may receive—my present intention is to proceed off Coron . . . then probably to Alexandria, and not finding the Enemy in any of those places, then to return to the Westward. You must therefore exercise your Judgement, and as a last resource go off Valette Harbor and remain there until you hear from, or of me, but you are not upon any consideration short of absolute distress, to go into the Harbor . . ."* Endorsed in Admiral Bayntun's autograph.

AUTOGRAPH LETTER, SIGNED, 1 p., 4to. Victory March 3rd: 1805. From Nelson to Capt. Bayntun. Concerning dispatches. *"If you meet the Anson on our way towards Palma, join me with her & return the dispatches—if not make the best of your way round Tolaro and as soon as you see the Anson make her signal for a Lieut. and deliver my letters and join me in the Leviathan as expeditiously as possible . . ."* Endorsed in Admiral Bayntun's autograph.

AUTOGRAPH LETTER, SIGNED, 2 pp., 4to. Victory March 4th: 1805. From Nelson to Capt. Bayntun, instructing him to land letters at Palma, Sardinia. Endorsed by Admiral Bayntun.

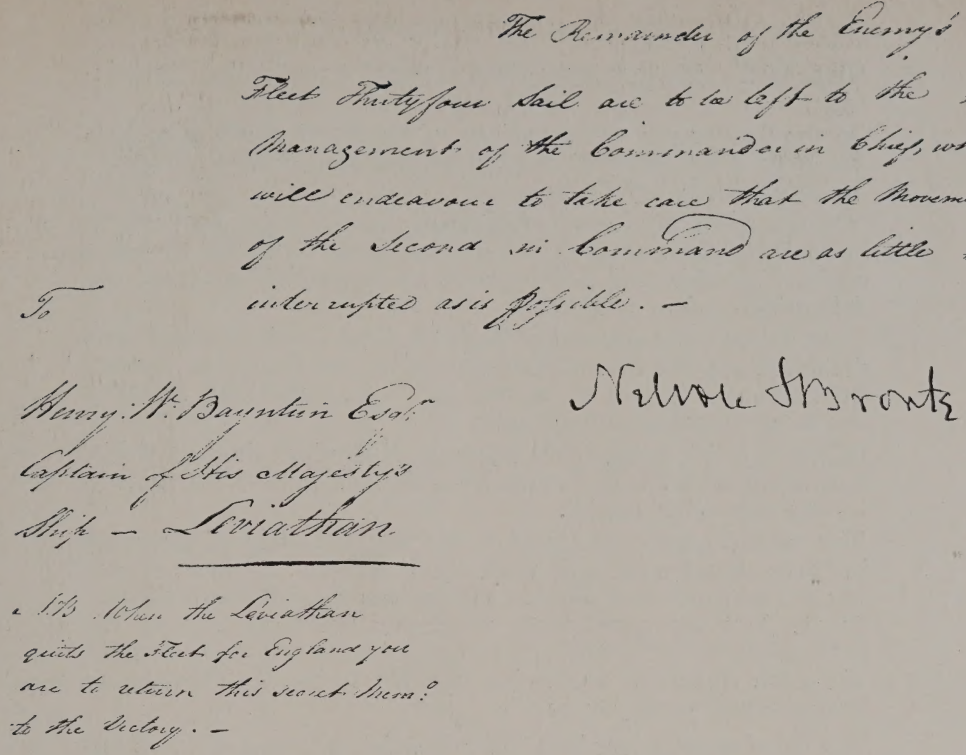
AUTOGRAPH LETTER, SIGNED, 1 p., 4to. Victory June 21st: 1805. From Nelson to Capt. Bayntun. A very cordial letter, commencing *"My Dear Bayntun"* and thanking him for his *"kind attentions". "We shall yet get at the Enemy if they are bound for the Medn. of which I cannot by my proceedings have any doubt, but I am not Infallible. I have sent Adl. Louis three newspapers to May 3rd: the debates show the violence of Party . . ."* Endorsed in Admiral Bayntun's autograph. (See Illustration on preceding page.)

AUTOGRAPH LETTER, SIGNED, 1 p., 4to. Victory July 21: 1805. From Nelson to Capt. Bayntun, instructing him to go to Tetuan for stores, and rejoin off Cadiz. Endorsed in Admiral Bayntun's autograph: *"Lord Nelsons Order to go to Tetuan (in his own hand) 21st. July 1805. Note, His Lordship went wt. the whole Fleet."*

LETTER SIGNED, 1 p., 4to. Canopus at Sea 16th August 1805. From Admiral Louis to Capt. Bayntun, enclosing a copy, dated 15th August, of Nelson's letter expressing his sentiments to officers and men on his return to England. This copy, signed for Nelson, has also Admiral Louis' autograph signature. 2 pieces.

MANUSCRIPT MEMORANDUM, SIGNED, 4½ pp., folio. Victory Off Cadiz 9th October 1805. From Nelson to Capt. Bayntun. Marked *Secret.* This famous Memorandum gives Nelson's complete plans for the coming battle, but reveals the discretion he is prepared to allow. *"The Second in Command will after my intentions are made known to him, have the Entire directions of His line to make the Attack upon the Enemy and to follow up the Blow until they are Captured or destroyed . . . Something must be left to Chance nothing is sure in a Sea fight beyond all others. Shot will carry away the masts and yards of friends as well as foes, but I look with Confidence to a Victory . . . In case Signals can neither be seen or perfectly understood, no Captain can do very wrong if he places his ship alongside that of an Enemy . . ."* Capt. Bayntun is directed to *"return this secret Memo: to the Victory"* when the Leviathan leaves the Fleet for England. Endorsed in Admiral Bayntun's autograph: *"Lord Nelson's* Secret plan of attack, *given on the 9th: October 1805."* (See Illustration.)

J. K. Laughton, in his "Nelson," says of this Memorandum: "No clearer exposition of tactical principles was ever penned; and though, under the force of circumstances, some of the details prescribed in the memorandum were departed from, the leading idea of crushing the enemy's rear with the lee line, and overawing the enemy's van with the weather line, was very exactly adhered to."



The Remainder of the Enemy's
Fleet Thirty four Sail are to be left to the
Management of the Commander in Chief, who
will endeavour to take care that the Movements
of the Second in Command are as little
To interrupted as is possible. —

Nelson & Brontë

Henry. W. Bayntun Esqr
Captain of His Majesty's
Ship — Leviathan

P.S. When the Leviathan
quits the Fleet for England you
are to return this Secret Memo.
to the Victory. —

THE LAST PAGE, WITH AUTOGRAPH SIGNATURE, OF NELSON'S FAMOUS SECRET MEMORANDUM OF OCTOBER 9TH GIVING IN FIVE FOLIO PAGES AN INIMITABLE EXPOSITION OF NAVAL TACTICS, TO BE CARRIED OUT IN THE COMING BATTLE

[NUMBER 153]

MANUSCRIPT LISTS, "SINGLE AND DOUBLE PENDANTS": "ORDER OF SAILING," WITH THE PENDANTS COLORED BY HAND. SIGNED TWICE BY NELSON. Large 4to sheet, worn in folds and slightly torn. Endorsed in Admiral Bayntun's autograph: *"Lord Nelson's Distinguishing Pendants and Order of Sailing 10th. October 1805."* (See Frontispiece.)

THIS REMARKABLE SHEET IS BELIEVED TO BE ABSOLUTELY UNIQUE.

SMALL MEMORANDUM, attached to the back of the preceding sheet, giving certain bearings, signed *"Jas. Burton."* Admiral Bayntun has written below: *"these were the bearings at the beginning of the Battle."*

SMALL MEMORANDUM, also attached to the back of the preceding sheet, in Admiral Bayntun's autograph. It reads as follows:

"From Swiftsure to Leviathan 2 past 9 am Octobr. 24th.
"Question
"Is it your intention to lay here.
"Answer to Swiftsure—
"As long as Cable or Ship will hold, there is much distress near us."

AN ASTONISHING AND INVALUABLE COLLECTION, DEALING INTIMATELY WITH NELSON'S NAVAL DISPOSITIONS DURING THE CRITICAL YEAR THAT CULMINATED IN TRAFALGAR. THE GREAT ADMIRAL'S VIGILANCE AND FORESIGHT, HIS PERSONAL ATTENTION TO EVERY DETAIL ON WHICH LARGER MATTERS MIGHT DEPEND, AND THE NATURE OF HIS RELATIONS WITH HIS OFFICERS, ARE ALL CLEARLY SHOWN. THE SECRET MEMORANDUM OF OCTOBER 9TH, AND THE REMARKABLE AND APPARENTLY UNIQUE SHEET OF COLORED PENDANTS, WOULD ALONE MAKE THIS GROUP AN INCOMPARABLE ONE.

[SEE FRONTISPIECE, AND ILLUSTRATIONS ON SECOND PRECEDING PAGE, AND ABOVE]

WITH A REMARKABLE CONTEMPORARY DIAGRAM

154 **NELSON.** MANUSCRIPT DOCUMENT. 4 pp., folio, comprising:

On the first page: *"Proceedings of the Fleet under the Command of Vice Admiral Lord Viscount Nelson K B. Duke of Bronte &c. &c., off Cadiz.—*

"On His Lordships Arrival off Cadiz on the 28th. Sepr. 1805. he took the Command of the British Fleet Cruizing off there under Vice-Admiral Collingwood he immediately issued the following Orders of Battle."

Then follows the statement that Admiral Lewis (Louis) was detached on the 5th of October with the Canopus, Queen, Spencer and Tigre, to water, etc. At Gibraltar refitting were the Donegal and Zealous.

Below is a list in separate columns of the two lines of ships, with commanders, and remarks—*"In Action"*—*"Not joined"* —*"At Gibralter (sic)"*.

The second page consists of a SPLENDID DIAGRAM of the ships in their actual positions, with the heading: *"37 Seen standing off with all Sail set just before the Action commenced."* At the left are notes as to wind and bearings, and at the bottom the note: *"The Victory was to have broke the Line at the 12th Ship but observing the 9th to be the Santissima Trinidada Steer'd for her."*

The third page is headed: *"The English Account of the Combined Fleets which Sailed from Cadiz 19th and 20th. October 1805."* It contains *"A List of the Ships that Struck & was taken possession of"; "A List of Ships that did not surrender,"* with Remarks; *"A List of Ships lost & destrd. durg the Gale"; "A List of Prizes saved & at Gibralter";* and *"A List of Prizes drove into Cadiz during the Gale"*—both totally destroyed.

The fourth page is headed: *"The English Account of the Enemys Vessels Captured and Destroy'd on the 21st. October 1805 with their order of Battle."* It comprises a complete tabulated list of the ships of the allies, with their nationality, captains, and ultimate fate. After the entry of the San Augustin, *"Taken & Burnt,"* Admiral Bayntun has written in: *"(by the Leviathan)"*.

The whole document is most carefully and clearly written, and is in a perfect state of preservation. IT IS A SUPERB RECORD, AND ITS SPLENDID DIAGRAM MAKES IT INVALUABLE.

[SEE ILLUSTRATION]

37 Men standing off with all Sail set just before the Action commenced.
Victory
Temeraire
Neptune
Conqueror
Leviathan
Agamemnon
Ajax
Orion
Minotaur
Spartiate
Africa
Britannia
Euryalus
Naiad
Entreprenante
Phoebe
Pickle
Sirius
Defiance
Mars
Tonnant
Belleisle
Revenge
Swiftsure
Polyphemus
Achille
Colossus
Bellerophon
Mars
Hydra
Thunderer
Dreadnought
Revenge
Swiftsure
Polyphemus
Achille
Colossus
Bellerophon
Leviathan
Conqueror
Neptune
Temeraire
Victory
Africa
Britannia
Euryalus
Naiad
Entreprenante
Phoebe
Pickle
Sirius
Defiance
Thunderer
Revenge
Swiftsure
Polyphemus
Achille
Colossus
Bellerophon
Leviathan
Conqueror
Neptune
Temeraire
Victory
Mars
Tonnant
Belleisle
Minotaur
Spartiate
Agamemnon
Ajax
Orion

NELSON'S OWN SIGNED "ORDER OF BATTLE"

155 **NELSON.** MANUSCRIPT MEMORANDUM, 1 p., folio, headed simply *"Order of Battle,"* and SIGNED "NELSON & BRONTE," assigning the positions the warships were to take up in the coming conflict. *"Given on board His Majesty's Ship Victory off Cadiz the 10th. of Octbr. 1805."* Addressed to *"H. W. Bayntun Esqr. Captain of His Majesty's Ship Leviathan."* Slightly worn in folds.

This order was issued eleven days before the battle, but most interesting details have been added in Admiral Bayntun's autograph after the decisive event. For instance, there is a special note that his own ship, the Leviathan, *"took her Station next to Neptune";* that the Victory *"passed ahead of the Temerare (sic)";* that the Superb, Canopus and other ships were *"not in the Battle";* that the Prince was *"not able to get up in time";* etc. The names of the commanders of the ships are given, and in several cases the brief comment "killed" or "wounded" has been written in by Admiral Bayntun. The memorandum is also endorsed in the Admiral's autograph.

AN HISTORIC DOCUMENT OF THE RAREST APPEAL.

[SEE ILLUSTRATION]

TRAFALGAR: THE CONTEMPORARY RECORD

156 **NELSON.** MANUSCRIPT REPORT, 4 pp., folio, headed *"An Account received from Cadiz of the Combined Fleets that Sailed on the 19th. & 20th. of October 1805."* It contains detailed information as to the position and condition of the French and Spanish ships, with the pregnant summing up: *"The result of the whole is that 10 Ships only remain out of 33 and that not four of these ten are worth their repairs."* The last page gives a list of the killed and wounded officers and men on the Victory. *"The Rt. Honble Lord Viscount Nelson KB &c, &c"* heads the wounded, with the brief note at the end of the line, *"Since dead."*

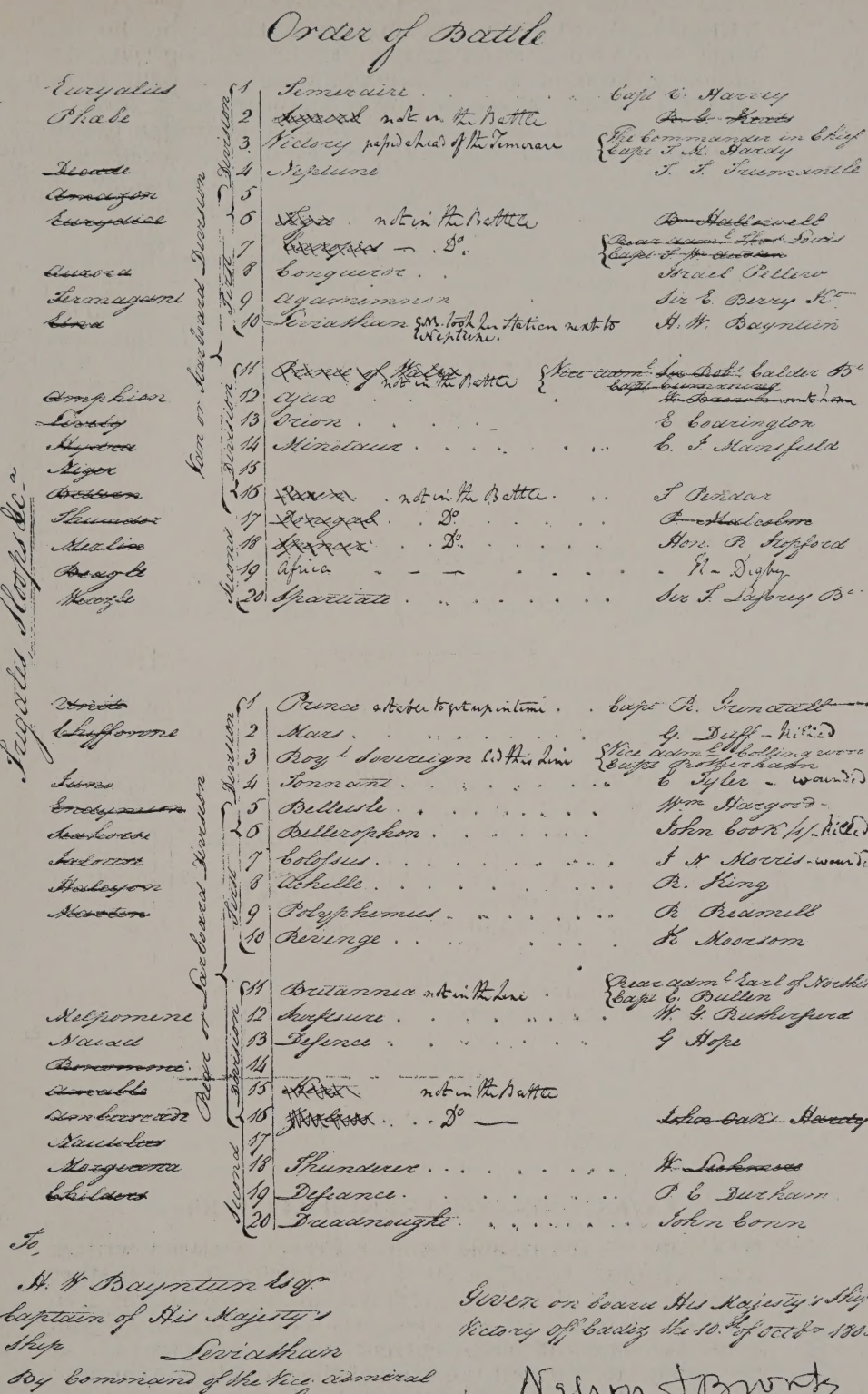
A MOST CAREFULLY PREPARED AND INVALUABLE MEMORANDUM, in an excellent state of preservation.

AN ASTONISHING FRENCH ACCOUNT

157 **NELSON.** A remarkable letter in French, 8 closely written quarto pages. Givet, le 20 janvier 1806. To his brother Auguste, from Michel, who unfortunately has not yet been further identified, but who obviously took a keen and intelligent interest in all major current events, and also took infinite pains to transmit the news of them to his brother, who in turn conveyed the news that he had gathered—probably local, for it had been a great comfort to "our good old aunt, who still lives, though she never leaves her bed."

Apart from the general news of the present letter, such as the creation of a kingdom of Italy and a kingdom of Bavaria, and the fortunes of Eugène Beauharnais, the main interest

[DESCRIPTION CONTINUED ON NEXT PAGE BUT ONE]


Order of Battle
Squadron of Observation
Weather Line
Lee or Starboard Division
Second Division
Centre
Second Division
Weather Line
Lee or Larboard Division
Euryalus 1 Temeraire Capt E. Harvey
Phabe 2 not in the Battle
3 Victory pd Head of the Temeraire Vice Commander in Chief Capt T. M. Hardy
Neptune 4 Neptune T. F. Freemantle
5
6 not in the Battle
7 D°
Conqueror 8 Conqueror Israel Pellew
9 Agamemnon Sir E. Berry K.C.
10 Leviathan G.M. took her station next to Neptune. H. W. Bayntun
11 not in the Battle Vice admr Sir Rt Calder Bt Capt Blue attending the Admiral on board
12 Ajax
13 Orion E. Codrington
14 Minotaur C. J. Mansfield
15
16 not in the Battle
17 D°
18 D°
19 Africa H. Digby
20 Spartiate Sir F. Laforey Bt
Squadron of Observation
Prince 1 Prince Capt R. Grindall
Mars 2 Mars G. Duff killed
3 Royal Sovereign Vice admr Collingwood Capt Rotherham
Tonnant 4 Tonnant C. Tyler wounded
Bellerophon 5 Bellerophon John Cook killed
Colossus 6 Colossus J. N. Morris wounded
Achille 7 Achille R. King
Polyphemus 8 Polyphemus R. Redmill
Revenge 9 Revenge R. Moorsom
Britannia 10 Britannia not in the Line Rear admr Earl of Northesk Capt C. Bullen
Swiftsure 11 Swiftsure W. G. Rutherford
Defence 12 Defence G. Hope
13
14
15 not in the Battle
16 D°
17
Thunderer 18 Thunderer J. Lethbridge
Defiance 19 Defiance P. C. Durham
Dreadnought 20 Dreadnought John Conn
To
H. W. Bayntun Esq.
Captain of His Majesty's
Ship Leviathan
By Command of the Vice admiral
Given on board His Majesty's Ship
Victory off Cadiz the 10th of Octr 1805
Nelson & Brontë

NELSON'S OWN SIGNED ORDER OF BATTLE
WITH AUTOGRAPH NOTES WRITTEN IN BY CAPT. BAYNTUN
WHEN TRAFALGAR HAD BECOME HISTORY

[NUMBER 155]

of the letter, and the obvious reason for its inclusion in Admiral Bayntun's collection, is a detailed and most informative narrative of the naval proceedings leading up to and culminating in the battle of Trafalgar. This narrative is quoted, for the greater part, word for word from the written description which a certain Théodore—probably another brother—had sent to Michel. It occupies more than two of the crowded quarto pages, and concludes with the statement: *"It is one of my grenadiers of the 16th regt., embarked on the Bucentaure, who killed Nelson with a musket shot, as we were at pistol range."*

The Bucentaure was one of the ships engaged by Capt. Bayntun in the Leviathan. As it seems to have been universally stated that the fatal shot came from the mizen-top of the Redoubtable, this opens up a very interesting question. But, from the naval viewpoint at least, the whole letter will be found absorbing. A tiny piece, not affecting the text, is missing from the bottom of the last page.

ADMIRAL LORD COLLINGWOOD IMMEDIATELY AFTER TRAFALGAR GROUP OF HISTORIC GENERAL ORDERS AND LETTERS

NUMBERS 158-165

Admiral Collingwood, Second in Command at the great battle, was the first to break through the enemy's line in his flagship The Royal Sovereign. He succeeded of course to the command after Nelson's death, and was responsible for all subsequent measures. In his earlier years he served at Bunker Hill, 1775, and for long periods in the West Indies. His later career is too well known to need comment.

THE DAY AFTER THE BATTLE

158 **COLLINGWOOD (LORD).** MANUSCRIPT GENERAL ORDER, SIGNED, 2 pp., folio, with address. Euryalus, 22nd October 1805. To The Right Honourable Rear Admiral the Earl of Northesk and the Respective Captains and Commanders. Expressing his feelings on the death of Nelson, and returning thanks for the valor of all officers and men in the battle. Small pin-holes. Endorsed in Admiral Bayntun's autograph.

"The ever to be lamented death of Vice Admiral Lord Viscount Nelson, Duke of Bronté, the Commander in Chief, who fell in the Action of the 21st, in the Arms of Victory, covered with Glory, whose memory will be ever dear to the British Navy, and the British Nation whose Zeal for the honour of his King, and the Interests of his Country will be ever held up, as a shining example for a British Seaman,—leaves to me a duty to return my thanks to the Right Honourable Rear Admiral [Earl of Northesk], the Captains, Officers, Seamen, and detachments of Royal Marines serving on board His Majesty's Squadron now under my Command for their Conduct on that day,—but where can I find Language to express my Sentiments of the Valour and Skill which was displayed by every Officer, every Seaman & Marine in the Battle with the Enemy where every individual appeared an Hero, on whom the Glory of his country depended . . ."

A DOCUMENT OF SUPREME INTEREST, WRITTEN UNDER THE ALMOST UNPARALLELED STRESS OF THE CONDITIONS FOLLOWING THE BATTLE.

[SEE ILLUSTRATION]

from Lord Collingwood Octb. 22 1805

General Order/

The ever to be lamented death of Vice admiral Lord Viscount Nelson Duke of Bronte. the Commander in Chief. who fell in the Action of the 21st in the Arms of Victory. covered with Glory whose memory will be ever dear to the British Navy and the British Nation whose Zeal for the honour of his King. and the Interests of his Country will be ever held up. as a Shining example for a British Seaman, — leaves to me a duty to return my thanks to the Right Honourable Rear Admiral ~~Lord~~ Northesk, the Captains Officers Seamen. and detachments of Royal Marines Serving on board His Majestys Squadron now under my Command for their Conduct on that day, — but where can I find Language to express my Sentiments of the Valour and Skill which was displayed by every Officer every Seaman & Marine in the Battle with the Enemy where every individual appeared an Hero, on whom the Glory of his Country depended — the Attack was irresistible. and the Spirit of it adds

to

THE FIRST PAGE OF ADMIRAL COLLINGWOOD'S SIGNED GENERAL ORDER ON THE DEATH OF NELSON (REDUCED FACSIMILE)

[NUMBER 158]

159 **COLLINGWOOD (LORD).** MANUSCRIPT GENERAL ORDER, SIGNED, 1 p., folio. Given on board the Euryalus off Cape Trafalgar 22nd October 1805. To The Respective Captains and Commanders. Appointing a day of thanksgiving and humiliation. Small pin-holes, and a narrow strip torn from the left margin, in no way affecting the text. Upper and lower edges slightly frayed. Endorsed in Admiral Bayntun's autograph.

"The Almighty God, whose Arm alone is Strength having of his great mercy pleased to crown the exertion of His Majestys Fleet with Success, . . . that all praise and thanksgiving may be offered up to the throne of Grace, for the great Benefits to our Country, and to mankind—I have thought proper that a day should be appointed of general humiliation before God, and thanksgiving for this his merciful Goodness, imploring forgiveness of Sins, a continuation of his Divine Mercy, and his constant aid to us in the defence of our Countrys liberties and Laws—without which the utmost Efforts of man are nought, and direct therefore that Thursday the 7th of November next, be appointed for that holy purpose—"

OF THE HIGHEST HISTORIC IMPORTANCE.

[SEE ILLUSTRATION]

From
Lord Collingwood.

General Order

October 22 1805

The Almighty God, whose Arm alone is Strength having of his great mercy been pleased to crown the exertion of His Majestys Fleet with Success, in giving them a compleat Victory over their Enemy, on the 21st Inst— that all praise and Thanksgiving may be offered up to the throne of Grace, for the great Benefits to our Country, and to mankind—

I have thought proper that a day should be appointed of general humiliation before God, and thanksgiving for his merciful Goodness, imploring forgiveness of Sins, a continuation of his Divine mercy, and his constant aid to us in the defence of our Countrys liberties and Laws—without which the utmost Efforts of Man are nought, and direct therefore that Thursday the 3d November next be appointed for that holy purpose—

Given on board the Euryalus
off Cape Trafalgar 22d October 1805—

Cuthbt Collingwood

To
The Respective Captains
and Commanders

ADMIRAL COLLINGWOOD'S GENERAL ORDER IMMEDIATELY AFTER TRAFALGAR, PROCLAIMING A DAY OF THANKSGIVING AND HUMILIATION, SIGNED IN FULL BY THE NEW COMMANDER IN CHIEF
(REDUCED FACSIMILE)

[NUMBER 159]

160 **COLLINGWOOD (LORD).** LETTER SIGNED, WITH AUTOGRAPH POSTSCRIPT, 1 p., folio. Euryalus, off Cadiz. 28 October 1805. To Capt. Bayntun, with regard to two Spanish prizes near the Leviathan. Small pin-holes. Endorsed in Admiral Bayntun's autograph.

"As the two Spanish Prizes near the Leviathan, are without rudders, it is my directions that the Men are taken out of them, and that they are destroyed as soon as possible; preserving if it can be done, a Set of Colours from each of them."

[SEE ILLUSTRATION]

161 **COLLINGWOOD (LORD).** AUTOGRAPH LETTER, SIGNED, 1½ pp., 4to. Euryalus, Oct. 30th, 1805. To Capt. Bayntun. Directing him to send away wounded prisoners, etc. Small pin-holes. Endorsed in Admiral Bayntun's autograph.

"Send all the wounded men both French and Spaniards out of the Ships into the flags of truce—with such a number of healthy Spaniards *as are necessary to their care and* that *a liberal Number—without pinching—for the more you get clear of the better . . . above two hundred English are come out which are to be exchanged for unhurt* Spaniards . . ."

162 **COLLINGWOOD (LORD).** MANUSCRIPT GENERAL MEMORANDUM, SIGNED, 1 p., folio. Queen off Cape Trafalgar, 2d Nov. 1805. To the Respective Captains of H M Ships, with regard to erecting a monument to Lord Nelson at the expense of the Squadron. Small pin-holes; lower and lateral edges somewhat crushed. Endorsed in Admiral Bayntun's autograph.

"Vice Admiral Collingwood in attending to the wishes and feelings in common with all, lately serving under the Orders of Vice Admiral Lord Nelson, . . . submits to the Admiral, Captains, Officers, Seamen, and Marines, his Compliance, with the request made him, of assenting to the erecting at the general Expense of the Squadron . . . a lasting monument to their late Chief's memory and great name . . ."

The monument was to be paid for out of the prize money arising from the battle.

163 **COLLINGWOOD (LORD).** AUTOGRAPH LETTER, SIGNED, 2 pp., 4to, with address. Queen, Novr. 7. 1805. To Capt. Bayntun, on the subject of going home after the battle. Small pin-holes. Endorsed in Admiral Bayntun's autograph.

"I beg you will believe that whatever is in my power to do—towards meeting your wishes—I shall have a particular pleasure in . . . I should be sorry to see you remove from the Leviathan into any other ship to go home—and you shall not unless something very urgent happens . . ." And he expresses his own temporary sea-weariness: *"I know I feel hourly what it is to serve at sea unceasingly . . ."*

A MOST DESIRABLE LETTER.

164 **COLLINGWOOD (LORD).** MANUSCRIPT ORDER, SIGNED, 1 p., folio. Given on board the Queen, at the Heights' Entrance, the 7th day of November 1805. To Capt. Bayntun, directing him to proceed in his ship to Gibraltar. Small pin-holes. Endorsed in Admiral Bayntun's autograph.

"You are hereby required, and directed forthwith to proceed in His Majesty's Ship under your Command to Gibraltar bay, and on your arrival there cause the defects of the Leviathan to be surveyed . . . and discharging into such Ships as may be going to England, all the French Prisoners, and the Spanish officers of rank above Lieutenants, sending the remainder of the Spaniards on shore, . . . but no Frenchmen *are to go on shore."*

From Lord Collingwood
octo 22 1805

By Cuthbert Collingwood Esqr
Vice Admiral of the Blue,
commanding a Squadron of
His Majesty's Squadron & Ships

As the two Spanish Prizes near the
Leviathan, are without Rudders, it is
my direction that the Men are taken out
of them, and that they are destroyed
as soon as possible preserving if
it can be done, a Set of Colours from
each of them

Given on board His Majesty's
Ship Royal Sovereign, 22 October 1805

Cuthbt. Collingwood

Send me the names of all the Ships captured
to me you with that of their Commanders — and also
Le Bayntun Esqr the killed & wounded reports - with those
Captain of His Ship of the Sick & Hurt which can be collected
Leviathan

By Command of the Vice Admiral
M. Clay

ADMIRAL COLLINGWOOD'S ORDER TO CAPT. BAYNTUN
TO DESTROY RUDDERLESS SPANISH PRIZES
SIGNED BY THE COMMANDER IN CHIEF AND WITH A
POSTSCRIPT IN HIS AUTOGRAPH
(REDUCED FACSIMILE)

[NUMBER 160]

165 **COLLINGWOOD (LORD).** MANUSCRIPT ORDER, signed, 1 p., folio. Given on board the Queen in Gibraltar Bay 11th. Novr. 1805. To Capt. Bayntun, directing him to prepare to sail for England, taking with him a certain number of French prisoners. Small pin-holes, and one very slight tear. Endorsed in Admiral Bayntun's autograph.

"You are hereby required and directed to fit the Leviathan with Jury Yards, and put her into a state that she may safely navigate to England,—You are to receive on board such a number of French Prisoners as will make the whole number Two Hundred, victualling them at two thirds allowance . . ."

ADMIRAL BAYNTUN

166 **BAYNTUN (ADMIRAL SIR HENRY WILLIAM).** Original Drawing, colored by hand, of the Admiral's Coat of Arms, with the name of his ship, "Leviathan," on the anchor held by the sailor who is one of the supporters. "Trafalgar" is featured on the ribbon connecting the supporters, and appears again as a charge of honor on the shield, which is encircled by the motto of the Order of the Bath—"Tria Juncta in Uno." The motto "Ich Dien" also surmounts the insignia pendent below the shield. Folio, slightly worn in folds. Admiral Bayntun has written in pencil below: *"When I have a Collar* (presumably the G.C.B., which he finally received) *it should I believe be added to the above."*

167 **BAYNTUN (ADMIRAL SIR H. W.).** Autograph Document, "Actions in which I have been engaged," 2 pp., 4to. The Admiral's own list up to and including Trafalgar, where he rendered splendid service in the Leviathan. It commences with the "War against America, France, Spain & Holland," and describes his engagements in the warship Levant as *"none beyond a few Shot from American Privateers—their Stern Chasers."* But in the Cleopatra he took part in the Doggerbank action between Parker and Zootman. He describes in detail his actions in the West Indies. The concluding entry is: *"Leviathan—In the Battle of Trafalgar, after Engaging (while passing through the Line) the Bucenteaur—St. Trinidada and others—brought to action (separately) and captured the St. Augustine of equal force, that had not been engaged with any other Ship."*

THE WEEK OF TRAFALGAR

168 **BAYNTUN (ADMIRAL SIR H. W.).** Autograph Account, 4 pp., folio, of the scene during the days immediately following the battle of Trafalgar, with the raging weather, the scattered and struggling ships, the attempted rescues. The description commences with Thursday, October 24,—three days after the great fight,—and is continued until Sunday, October 27.

A VIVID AND MOST VALUABLE ACCOUNT BY ONE WHO BORE SO GALLANT A PART IN THE STIRRING EVENTS OF THAT AMAZING WEEK.

169 **BAYNTUN (ADMIRAL SIR H. W.).** Commission from the Lords of the Admiralty, Aug. 1, 1811, appointing him to the command of the yacht Royal Sovereign. Engraved on vellum, 4to, with the Admiralty seal and Revenue stamp, and signed by Admiral Sir Richard Hussey Bickerton and others. Endorsed by Admiral Bayntun.

170 **BAYNTUN (ADMIRAL SIR H. W.).** Commission from the Lords of the Admiralty, Aug. 12, 1812, appointing him Rear Admiral of the Blue. Engraved on vellum, 4to, with the Admiralty seal and Revenue stamp, and signed by Lord Melville, Admiral Sir Wm. Domett and others. Endorsed by Admiral Bayntun.

Lord Melville (Henry Dundas) was one of Pitt's most steadfast supporters. He was impeached for misapplication of public funds, but was acquitted by the House of Lords.

171 **BAYNTUN (ADMIRAL SIR H. W.).** Commission from the Lords of the Admiralty, Aug. 12, 1819, appointing him Rear Admiral of the Red. Engraved on vellum, 4to, with the Admiralty seal and Revenue stamp, and signed by Admiral Henry Hotham and others. Endorsed by Admiral Bayntun.

Admiral Hotham commanded the English Channel Fleet in 1815, and received Napoleon on his flagship the *Bellerophon.*

172 **BAYNTUN (ADMIRAL SIR H. W.).** Commission from the Lords of the Admiralty, July 19, 1821, appointing him Vice Admiral of the Blue. Engraved on vellum, 4to, with the Admiralty seal and Revenue stamp, and signed by Admiral Sir George Cockburn, Admiral Hotham and others. Endorsed by Admiral Bayntun.

Admiral Cockburn took part in the capture of the city of Washington in 1814, and conveyed Napoleon to St. Helena the following year.

173 **BAYNTUN (ADMIRAL SIR H. W.).** Commission from the Lords of the Admiralty, May 27, 1825, appointing him Vice Admiral of the White. Engraved on vellum, 4to, with the Admiralty seal and Revenue stamp, and signed by Sir William Johnstone Hope and others. Endorsed by Admiral Bayntun.

Admiral Hope served with distinction under Lord Howe against the French in 1794.

174 **BAYNTUN (ADMIRAL SIR H. W.).** Commission from the Lords of the Admiralty, July 22, 1830, appointing him Vice Admiral of the Red. Engraved on vellum, with the Admiralty seal and Revenue stamp, and signed by Lord Melville and Admiral Hotham. Endorsed by Admiral Bayntun.

175 **BAYNTUN (ADMIRAL SIR H. W.).** Commission from the Lords of the Admiralty, Jan. 10, 1837, appointing him Admiral of the Blue. Engraved on vellum, 4to, with the Admiralty seal and Revenue stamp, and signed by Lord Minto and others.

176 **BAYNTUN (ADMIRAL SIR H. W.).** D. s. from the Admiralty, 1 p., folio, Aug. 23, 1811, notifying him of his appointment to command the yacht Royal Sovereign. Endorsed by Admiral Bayntun.

177 **BAYNTUN (ADMIRAL SIR H. W.).** L. s. from the Secretary to the Lords of the Admiralty, 3 January 1815, 2 pp., folio, with regard to the Admiral's new distinction of the Order of the Bath. Also the signature portion of a document from the Admiralty to Bayntun, Aug. 1, 1810, signed by Admiral Sir Joseph Sidney Yorke and others. 2 pieces.

AN APPEAL FOR VINDICATION FROM ONE TRAFALGAR HERO TO ANOTHER

178 **BAYNTUN (ADMIRAL SIR H. W.).** A. L. s., 1 p., small 4to. Boodles, St. James's Street, Jany 10th, 1815. From Capt. H. Digby to Admiral Bayntun. *"You saw me in the day of Battle You will frankly tell me in what way I was of Service to you & how far I contributed to the Capture of L'Intrepide—which I came down to engage after Ld Collingwood had made the Signal to desist from Battle Your situation at the time impelling me to use my own discretion . . ."*

The Admiral explains in an autograph endorsement that Capt. Digby was disappointed at being passed over for the Order of the Bath.

179 **BAYNTUN (ADMIRAL SIR H. W.).** A. L. s., 2 pp., 4to. 5 Globe Street, London, April 4. From the Admiral's former servant, recalling old experiences and asking if he may call. Endorsed in the Admiral's autograph: *"Abt. 1820 (?) in London. From Thos. Wickham, who was my Servant when the Reunion was wrecked. —He states my conduct on the occasion, and I may say truly."* He adds: *"I keep this, for those who come after me."* Slight tear at seal and outer margin of address page, not affecting the text.

180 **BAYNTUN (ADMIRAL SIR H. W.).** A. L. s., 4 pp., 8vo. 33 Great Portland Street, n.d. To *"My Dear Sir William!"* Dealing thoroughly with certain points in the equipment and conveniences of ships, and especially of the Milford. A curious letter, concluding with two small explanatory sketches.

181 **BAYNTUN (ADMIRAL SIR H. W.).** Manuscript Diary, apparently written by the future Admiral's mother, of her return from Tripoli, where her husband was British Consul. 4 pp., 4to. The first date is Feb. 26, 1774, and the last, March 21. Apparently unfinished. An added opening note, possibly by Admiral Bayntun, explains that "Henry William" remained with his father.

182 **BICKERTON (ADMIRAL SIR RICHARD HUSSEY).** A. L. s., 2 pp., 8vo. Admty. Jan. 15, 1810. To Capt. Bayntun, informing him that he may apply for a short leave, and that the writer will be glad to see him if ever he comes to Town. *With Portrait.*

Admiral Bickerton saw varied service, including the West Indies and Newfoundland, and became second in command under Nelson, 1804-5.

183 **BICKERTON (ADMIRAL SIR R. H.).** A. L. s., 2 pp., 8vo. Admty, May 16, 1810. To Capt. Bayntun, with regard to removing Lady Bickerton's nephew from the Milford into the Nisus. Endorsed in Admiral Bayntun's autograph.

184 **BICKERTON (ADMIRAL SIR R. H.).** A. L. s., 2½ pp., 8vo. Admty, Aug. 27, 1811. To Capt. Bayntun, with regard to the latter's appointment to the yacht Royal Sovereign. Endorsed in Admiral Bayntun's autograph.

185 **CODRINGTON (ADMIRAL SIR EDWARD).** A. L. s., 2¼ pp., 4to, with address and seal. Orion, Saturday Evg [Oct. 26, 1805]. To Capt. Bayntun, referring most interestingly to events in the recent engagement at Trafalgar. *"I am not surprised that you are so cut up—my eye was much on you & I would gladly have gone with you hand in hand, each assisting the other; which I conceive to be the right way."* One slight tear, not affecting text.

A FINE LETTER, throwing valuable light on details. Admiral Codrington served at the battle of New Orleans in 1815, and was Commander in Chief at the famous battle of Navarino, which led to the independence of Greece.

Admiral Bayntun endorses the letter: *"He mentions having had his Eye on my Ship, with some flattering remarks thereon."*

186 **DOMETT (ADMIRAL SIR WILLIAM).** A. L. s., 1 p., 4to. May 23, 1810. Apparently to Bayntun, promising his support should there be a vacancy. Endorsed in Admiral Bayntun's autograph.

Admiral Domett served under Rodney and Nelson.

187 **DUCKWORTH (ADMIRAL SIR J. T.).** Manuscript Order, signed, 4 pp., folio. Given on Board the Ganges, Port Royal Harbour, Jamaica, this 30 day of July 1802. To Capt. Bayntun, ordering him to cruise with a squadron off the east end of Jamaica, or off the Navasa. In case French ships approach and show any intention to go into port or land men, *"You are to state to them in the mildest terms that such proceeding is inconsistent with the Treaty of Peace; and should they still persist you must oppose them; for which purpose you are at all times to be completely prepared for Action: But as this is a subject of very serious nature and would inevitably involve the two Nations again into the horrors of War: I must place much reliance on your judgment and coolness so as to prove to all Europe that the French were the agressors . . ."* Endorsed in Admiral Bayntun's autograph.

A MOST INTERESTING AND SUGGESTIVE LETTER.

Admiral Duckworth had a distinguished career. As Rear Admiral, he took possession of St. Bartholomew, St. Thomas and other Swedish and Danish possessions in the West Indies; was Commander in Chief at Jamaica, 1803-5; completely defeated a French squadron off San Domingo, 1806; and was Governor and Commander in Chief of Newfoundland, 1810-13.

188 **DUCKWORTH (ADMIRAL SIR J. T.).** Manuscript Order, signed, 2 pp., folio. On board the Ganges, Port Royal Harbour, Jamaica, July 31, 1802. To Capt. Bayntun, directing him to *"hoist and wear a Distinguishing Red Broad Pendant."* Endorsed in Admiral Bayntun's autograph.

189 **DUCKWORTH (ADMIRAL SIR J. T.).** Manuscript Order, signed, 2 pp., folio. On board the Ganges, Port Royal Harbor, Jamaica, July 31, 1802. To Capt. Bayntun, then on the Cumberland, empowering him to call and assemble courts martial while detached from the main squadron. Endorsed in Admiral Bayntun's autograph.

190 **DUCKWORTH (ADMIRAL SIR J. T.).** Autograph Order, signed, 3 pp., folio. On board the Leviathan, Port Royal Harbour, Jamaica, Aug. 15, 1802. To Commodore H. W. Bayntun. Marked MOST SECRET. Ordering the Commodore to proceed to the northward during the hurricane season with the Cumberland, Bellerophon, and six other ships. He is to repair to *"the Port of Hallifax in Nova Scotia, where you are to be strictly attentive to keep the Squadron in constant readiness for Sea, that should our late Enemies insidiously attempt to take any advantage of the Absence of so large a portion of our Force, you may be prepared to sail at a moments notice . . ."* Should no emergency arise, he is to return by Oct. 10. Endorsed in Admiral Bayntun's autograph.

191 **DUCKWORTH (ADMIRAL SIR J. T.).** A. L. s., 2½ pp., folio. Leviathan, Port Royal, May 21, 1803. To one of his captains [Bayntun?] in the West Indies, expressing approval of his work in reconnoitring *"the various Ports of St. Domingo"* and of his having sent the Tartar to reconnoitre Port au Prince, *"as after the Haughty, and unbecoming Language Buonaparte has used, it is necessary to be guarded at all Points."* He desires the speediest intelligence of the enemy's movements. Endorsed in Admiral Bayntun's autograph.

A very interesting letter. Admiral Duckworth was Commander in Chief at Jamaica.

192 **DUCKWORTH (ADMIRAL SIR J. T.).** A. L. s., 3½ pp., 4to, with address. H. M. S. Hercule, April 15, 1804. To Commodore Bayntun. A most friendly and entertaining letter on personal, political and naval topics. He thanks Bayntun for sending him *"three Pair of Shoes, which make the Epithet of old square Toes perfectly applicable."* The French still retain *"Possession of the Town of Sainte Dominque with a Garrison of near 1000, and whether to wish them out or not I have my doubts, for the Devil has shown His cloven Foot, and notwithstanding His Proclamation of Protection to the white Inhabitants . . . he has first squeezed out of them all their Dollars to the amount of near two million, . . . and then had them put to Death under every species of cruelty, thus much for Blackey's Independence.— You would I am sure be sorry to hear of our not succeeding at Curacoa, but there was as much judgment and gallantry displayed as in any enterprise I have known . . ."* Small seal-hole, not affecting the text.

A VERY UNUSUAL LETTER, with many vivid touches.

193 **DUCKWORTH (ADMIRAL SIR J. T.).** A. L. s., 2 pp., 8vo. Admiralty House Dock, May 11, 1815. To Admiral Bayntun, wishing him to succeed to Sir T. B. Martin's position if the latter should be otherwise employed. Endorsed in Admiral Bayntun's autograph.

194 **LOUIS (ADMIRAL SIR THOMAS).** A. L. s., 3 pp., 4to, with address. Canopus, Novr. 9th, 1805. To Capt. Bayntun. Written soon after Trafalgar, and expressed in the highest terms of friendship, it dwells on the death of the great leader, and passes on to other naval and personal affairs. "*I agree with you upon the late glorious business, and the great and severe loss we have all met with can never be replaced*: *My heart is too full to go on . . .*" Endorsed in Admiral Bayntun's autograph, with the added words "*Partly private.*" This no doubt explains the torn strip from the bottom of the last leaf. A small piece is also torn from the margin, without affecting the text.

A MOST DESIRABLE LETTER, SHOWING ESPECIALLY THE POSITION OF NELSON IN THE ESTEEM OF THOSE WHO SERVED WITH HIM.

Admiral Louis served under Nelson at the battle of the Nile, and would have been present at Trafalgar if the Commander in Chief had not been compelled to send him to Gibraltar shortly before the battle, greatly to his own anxiety lest he should miss the fight. He rendered brilliant service at the battle of St. Domingo, 1806.

195 **MONTAGU (ADMIRAL ROBERT).** A. L. s., 2½ pp., 4to, with address. Carnatic, Port Royal, Oct. 22, 1801. To Capt. Bayntun, desiring to know his wishes with regard to his officers, and expressing the highest appreciation of his services. He also inquires about a boy on his ship, whom he would like to assist. Admiral Bayntun has written in pencil: "*Poor Thomas lost his life with Capt. Pakenham in a Frigate that was wrecked on the West Coast of Ireland.*" The letter is also endorsed in Admiral Bayntun's autograph.

196 **MULGRAVE (LORD).** A. L. s., 2 pp., 4to. Admiralty, January 26, 1810. [To Capt. Bayntun], with regard to a report on the Milford. Endorsed in Admiral Bayntun's autograph.

Mulgrave was First Lord of the Admiralty, and was later created Earl of Normanby.

197 **PARKER (ADMIRAL SIR W.).** A. L. s., 1½ pp., 8vo. Admiralty, 31 Augt. 1837. *Private.* To "*My Dear Admiral,*" congratulating him on his appointment to a good service pension of £300. Endorsed in Admiral Bayntun's autograph.

Admiral Parker conducted the operations against China which resulted in the treaty of Nanking.

198 **SOTHEBY (ADMIRAL THOMAS).** A. L. s., 3 pp., 4to, with address and seal. Dreadnought at Sea, July 20th, 1810. To Capt. Bayntun, paying compliments and giving naval news. Small piece torn from last leaf, affecting one or two words. A pleasant letter.

199 **ST. VINCENT (LORD).** A. L. s., 2 pp., 4to. H.M.S. Ville de Paris, Nov. 20-1797. To Capt. Bayntun, referring to the loss of his ship, *"although in Pilot Water,"* but assuring him of his undiminished regard. The Ville de Paris was at this date in the Tagus. Very slightly worn in folds.

Sir John Jervis, Lord St. Vincent, under whom Nelson served with notable distinction, won the famous battle of St. Vincent in this year, and received his title from the engagement.

200 **ST. VINCENT (LORD).** A. L. s., 1 p., 4to. Rochetts [Essex], 30th July 1809. [To Capt. Bayntun], thanking him for a copy of a memorial from the Captains at Portsmouth. *"If your Brethren conduct themselves with* Wisdom, *and* Union, *they will carry their Point."* Admiral Bayntun has endorsed the note in pencil, adding *"What was this Memorial?"*

THE LETTER ITSELF IS A SPLENDID MEMORIAL OF THE GREAT SAILOR.

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[TRANSLATED]

¶ My wish is that my Drawings, my Prints, my Curiosities, my Books—in a word, these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

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